Margot Hope.

E. Ken Bottrick

B

THE ARDEN SHAKESPEARE
GENERAL EDITOR: W. J. CRAIG
1899-1906: R. H. CASE, 1909

PERICLES

THE WORKS
OF
SHAKESPEARE

PERICLES

EDITED BY

K. DEIGHTON

METHUEN AND CO. LTD.
36 ESSEX STREET: STRAND
LONDON

Second Edition, Revised

First Published . . . February 1907
Second Edition, Revised . . 1925

PRINTED IN GREAT BRITAIN

CONTENTS

PAGE

INTRODUCTION vii

PERICLES 1

INTRODUCTION

OF facts as to the publication of *Pericles* a synopsis is here given from the Cambridge Shakespeare.

The play was first published, in Quarto, in 1609, with the following title-page:—

THE LATE, | And much admired Play, | called | Pericles, Prince | of Tyre. | With the true Relation of the whole Historie, | aduentures and fortunes of the said Prince: | As also, | The no lesse strange, and worthy accidents, | in the Birth and Life, of his daughter | MARIANA. | As it hath been diuers and sundry times acted by | his Maiesties Seruants, at the Globe on | the Banck-side. | By William Shakespeare. | Imprinted at London for *Henry Gosson*, and are | to be solde at the signe of the Sunne in | Paternoster Row, etc. | 1609. |

Another edition was issued in the same year; and as the title-pages are identical, it had been generally supposed that there was but one edition, and that the discrepancies between the copies were due to the printers' corrections made while the sheets were passing through the press. From a careful examination, however, of the different copies, the Cambridge Editors are convinced that there were two distinct editions. In the British Museum there is a unique copy of an edition in Quarto dated 1611, and, except for

the place of publication and name of publisher, the title-page is identical with that of the two earlier impressions. In 1619 a fourth Quarto appeared with an abbreviated title-page. This was followed in 1630 by a fifth Quarto which is extremely incorrect. Five years later appeared another edition printed from the fourth Quarto.

"The play of *Pericles* was not included in either the first or the second Folio. It was however reprinted, together with six other plays wrongly attributed to Shakespeare, in the Folio of 1664 and in that of 1685. The text of the third Folio is taken from that of the sixth Quarto, but with a considerable number of conjectural alterations.

"A duodecimo reprint of *Pericles*, taken from the fourth Folio, appeared in 1734.

"Rowe included, in both his editions, *Pericles* and the other plays given as Shakespeare's in the third and fourth Folios but not found in the first and second. They were excluded by Pope and subsequent editors, nor were they republished in any edition of Shakespeare till Malone printed them in his Supplement to Steevens' Shakespeare of 1778, which appeared two years later. Malone, acting on the suggestion of Farmer, included *Pericles* in his edition of Shakespeare published in 1790. Steevens in 1793 followed his example, and *Pericles* has been republished by all subsequent editors except Mr. Keightley. . . . The plot was founded on Twine's novel called *The Patterne of Painefulle Aduenters:* first published in 1576 and reprinted by Mr. Collier in the first volume of Shakespeare's Library, together with the story of *Appollinus, the Prince of Tyr*, from Gower's *Confessio Amantis*, a poetical version of the same romance.

Another novel by George Wilkins, avowedly based on the acted drama, was published in 1608, with the following title-page :—

"The | *Painfull Aduentures* | of *Pericles* Prince of | *Tyre.* | Being | The true History of the Play of *Pericles*, as it was | lately presented by the worthy and an- | cient Poet *Iohn Gower.* | AT LONDON | *Printed by T. P. for* Nat. Butter, | 1608. | " (The Cambridge Editors).

Those curious as to the Apollonius Saga, from which the story of *Pericles* is ultimately drawn, are referred to Professor Mommsen's Preface to Wilkins's novel and to Professor Smyth's *Shakespeare's Pericles and Apollonius of Tyre*, Philadelphia, MacCalla & Co.

Previous to the publication in 1709 of Rowe's edition of Shakespeare no doubts had been put forward as to his being sole author of our play. Contemporary writers ascribe it to him, and Dryden (Prologue to Davenant's *Circe*) expressly says :—

> Shakespeare's own muse her *Pericles* first bore;
> The Prince of Tyre was elder than the Moor;
> 'Tis miracle to see a first good play;
> All hawthorns do not bloom on Christmas day.

The genuineness of the play and its early production were at first maintained by Malone, who in his Supplement to Steevens's edition of 1778 sets out his theory at great length, but accompanies it by a dissertation in which Steevens propounds his doubts as to Shakespeare's share.[1] Later on, however, he became a convert to Steevens's view, and in his edition of 1790 his mature convictions are thus

[1] For the discussion between these two critics, see the Variorum of 1821, vol. xxi., pp. 221-253.

stated. "The congenial sentiments, the numerous expressions bearing a striking similitude to passages in his undisputed plays, some of the incidents, the situation of many of the persons, and in various places the colour of the style, all these combine to set the seal of Shakespeare on the play before us, and furnish us with internal and irresistible proofs that a considerable portion of this piece, as it now appears, was written by him. The greater part of the three last Acts may, I think, on this ground be safely ascribed to him; and his hand may be traced occasionally in the other divisions. . . ." Steevens, after a lengthy criticism of the Choruses, and a few remarks as to the Dumb Shows, passes on to more general considerations. "The drama before us," he says, "contains no discrimination of manners (except in the comick dialogues), very few traces of original thought, and is evidently destitute of that intelligence and useful knowledge that pervade even the meanest of Shakespeare's undisputed performances. To speak more plainly, it is neither enriched by the gems that sparkle through the rubbish of *Love's Labour's Lost*, nor the good sense that so often fertilises the barren fable of *The Two Gentlemen of Verona*. *Pericles*, in short, is little more than a string of adventures so numerous, so inartificially crowded together, and so far removed from probability, that, in my private judgment, I must acquit even the irregular and lawless Shakespeare of having constructed the fabrick of the drama, though he has certainly bestowed some decoration on its parts. . . . I do not recollect a single plot of Shakespeare's formation (or even adoption from preceding plays or novels) in which the majority of the characters are not so well connected, and so

necessary in respect of each other, that they proceed in combination to the end of the story. . . . In Pericles this continuity is wanting. . . . and even with the aid of Gower the scenes are rather loosely tacked together, than closely interwoven. We see no more of Antiochus after his first appearance. His anonymous daughter utters but one unintelligible couplet, and then vanishes. Simonides likewise is lost as soon as the marriage of Thaisa is over; and the punishment of Cleon and his wife, which poetick justice demanded, makes no part of the action, but is related in a kind of epilogue by Gower. This is at least a practice which in no instance has received the sanction of Shakespeare. From such deficiency of mutual interest, and *liaison* among the personages of the drama, I am farther strengthened in my belief that our great poet had no part in constructing it. Dr. Johnson long ago observed that his real power is not seen in the splendor of particular passages, but in the progress of his fable, and the tenour of his dialogue: and when it becomes necessary for me to quote a decision founded on comprehensive views, I can appeal to none in which I should more implicitly confide. . . . I admit without reserve that Shakespeare . . . is visible in many scenes throughout the play. But it follows not thence that he is answerable for its worst parts, though the best it contains may be, not dishonourably, imputed to him. . . . To conclude, the play of *Pericles* was in all probability the composition of some friend whose interest the 'gentle Shakespeare' was industrious to promote. He therefore improved his dialogue in many places; and knowing by experience that the strength of a dramatick piece should be augumented towards its catastrope, was most liberal of his aid in the last Act. . . ."

The conclusion at which Malone arrived as to Shakespeare's share has, with more or less difference of detail, been largely accepted in modern times; though there are those who, with Knight, still maintain that the play is wholly Shakespeare's, but written at different periods, perhaps distant from each other by some twenty years. "That it was an early work," remarks that critic, "we are constrained to believe; not from the evidence of particular passages, which may be deficient in power or devoid of refinement, but from the entire construction of dramatic action. The play is essentially one of movement, which is a great requisite for dramatic success; but that movement is not held in subjection to unity of idea. The writer, in constructing the plot, had not arrived to a perfect conception of the principle 'that a tragedy is tied to the laws of poesy, and not of history, not bound to follow the story, but having liberty either to feign a quite new matter, or to frame the history to the most tragical convenience'. But with this essential disadvantage we cannot doubt that, even with very imperfect dialogue, the action presented a succession of scenes of very absorbing interest. The introduction of Gower, however inartificial it may seem, was the result of very profound skill. The presence of Gower supplied the unity of idea which the desultory nature of the story wanted; and thus it is that in 'the true history' formed upon the play, the unity of idea is kept in the expression of the title-page, 'as it was lately presented by the worthy and ancient poet, John Gower'. Nevertheless, such a story, we believe, could not have been chosen by Shakspere in the seventeenth century, when his art was fully developed in all its wondrous

powers and combinations. With his perfect mastery of the faculty of representing, instead of recording, the treatment of a story which would have required perpetual explanation and connection would have been painful to him, if not impossible."

This belief in an early production revised in its author's later days had many years before commended itself "as every way probable" to the judgment of Verplanck,[1] who writes: "*Pericles* having, from its first appearance, by means of its story, its dumb-show, and by its comparative merit relatively to its rivals for popular favour, succeeded and kept possession of the stage, the author would not feel himself called upon to rewrite a play which answered its main end, and the subject of which presented no peculiar attractions to him, while the re-examination of his own boyish, half-formed thoughts would naturally expand and elevate them into nobler forms, and re-clothe them in that glowing language he had since created for himself. . . . Nevertheless, the other solution of the difficulty . . . may still be the true one: that the original *Pericles* was by some inferior hand, perhaps by a personal friend of Shakespeare's, and that he, without remodelling the plot, undertook to correct and improve it, beginning with slight additions, and his mind, warming as it proceeded, breaking out towards the close of the drama with its accustomed vigour and abundance."

Other supporters of the view that the play is wholly Shakespeare's are Drake and Procter, together with the German critics, Ulrici and Franz Horn. Dyce, with whom

[1] Quoted by Rolfe, Introduction to *Pericles*, pp. 22, 23.

Grant White substantially agrees, remarks: "The greater part of *Pericles* is undoubtedly by some very inferior dramatist: but here and there, more particularly towards the close, the hand of Shakespeare is plainly seen, and the scenes and shorter passages in which we trace him manifestly belong to his latest style of composition. Whether it had ever been acted before it received those vivifying touches from our poet, we cannot determine—perhaps it was the *Pericles* in which Alleyn wore the 'spangled hoes' mentioned in an inventory of his theatrical apparel (*vide* Collier's *Memoirs of Alleyn*, p. 21): we at least may be sure that it was originally composed at a period long antecedent to its appearance at the Globe Theatre in 1607 or 1608; and we may conjecture that Shakespeare bestowed on it certain additions and improvements for the benefit of that theatre."

In the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, 1868, pp. 175-204, Delius examines the whole question with his usual admirable thoroughness. His general conclusion is that Wilkins was the original author of *Pericles*, and he thinks it probable that when Shakespeare took the play in hand it had already been acted in another shape. Outlining the plot of Wilkins's one extant play, *The Miseries of Enforced Marriage*, he finds a striking similarity to the earlier Acts of *Pericles* in point of language, metre and structure. Particularly he notices a predilection for weaving rhymed lines and blank verse together, and quotes a number of passages from those Acts in support of his view. In illustration of similarity of incident and language he compares *Pericles*, II. v. 87-92, and *The Miseries*, etc., v. *s.f.*:—

Pericles :—

Sim. What! are you both pleas'd?
Thai. Yes, if you love me, sir.
Per. Even as my life my blood that fosters it.
Sim. What! are you both agreed?
Thai. Per. Yes, if it please your majesty.
Sim. It pleaseth me so well, that I will see you wed;
And then with what haste you can, get you to bed.

The Miseries, etc. :—

Scarborow. And are all pleas'd?
All. We are.
Scarborow. Then if all these be so,
I am new wed, so ends old marriage woe;
And in your eyes so lovingly being wed,
We hope your hands will bring us to our bed.

Even the prose, he thinks, betrays a family likeness, *e.g.* in Thaliard's speech, I. iii., and the dialogue of the fishermen, II. i. He further notices the clumsy antitheses and metaphors, the phrases of empty bombast, that are common to both plays. In his analysis of the title-page of *Pericles* he dwells at considerable length on questions which have already been discussed, and in that of the Acts taken separately notices many points of minor importance.

In corroboration of Delius's theory, Mr. R. Boyle[1] cites various parallels from *The Miseries*, etc.; from *The Travels of the Three English Brothers*, by Day, Wilkins, and Rowley; and from Day's *Law Tricks*, in which Wilkins probably had a hand. I extract the more important of these.

[1] "On Wilkins's share in the play called Shakespeare's *Pericles*" (A paper read at the 76th Meeting of the New Shakespeare Society, 10th February, 1882).

(*a*) *Pericles*, I. Gower, 15, 16 :—

> I life would wish, and that I might
> Waste it for you like taper-light.

The Travels, etc., sc. 2 :—

> Our lives are lighted tapers that must out.

(*b*) *Pericles*, I. i. 64, 65 :—

> I am no viper, yet I feed
> On mother's flesh which did me breed.

The Miseries, etc., p. 522, Hazlitt's *Dodsley* :—

John. He is more degenerate
> Than greedy vipers that devour their mother,
> They eat on her but to preserve themselves.

And again, p. 565 :—

Butler. But will not suffer
> The husband viper-like to prey on them
> That love him, and have cherished him.

(*c*) *Pericles*, II. i. 28-46 :—

Third Fisherman. Master, I marvel how the fishes live in the sea.

First Fisherman. Why, as men do a-land; the great ones eat up the little ones. I can compare our rich misers to nothing so fitly as to a whale; a' plays and tumbles, driving the poor fry before him, and at last devours them all at a mouthful. Such whales have I heard on o' the land, who never leave gaping till they 've swallowed the whole parish, church, steeple, bells, and all.

Pericles [*Aside.*] A pretty moral.

Third Fisherman. But, master, if I had been the sexton, I would have been that day in the belfry.

Second Fisherman. Why, man?

Third Fisherman. Because he should have swallowed me too; and when I had been in his belly, I would have kept such a jangling of the bells, that he should never have left till he cast bells, steeple, church, and parish, up again.

Law Tricks, i. 2, p. 25, Bullen's Reprint :—

Joculo. Welcome to Genoa, madam; and to make a short cut of our long travel, faith tell me, how do you feel yourself since you came ashore?

Emilia. Feel myself? Why, with my hands:[1] What idle question's that!

Joculo. Then, pray, be you better occupied in your answer. But, madam, do you remember what a multitude of fishes we saw at sea? And I do wonder how they can all live by one another.

Emilia. Why, fool, as men do on the land; the great ones eat up the little ones.

And i. 2, p. 26 :—

Emilia. Are you a lawyer?

Julio. Faith, madam, he has sat on the skirts of law any time this thirty years.

Adam. Then he should be a good trencherman by his profession.

Lurdo. Your reason, Adam?

Adam. I knew one of that faculty in one term eat up a whole town, church, steeple, and all.

Julio. I wonder the bells rang not all in his belly.

Adam. No, sir, he sold them to buy his wife a taffety gown and himself a velvet jacket.[2]

Also *The Miseries*, etc., p. 539 :—

O the most wretched season of this time!
These men, like fish, do swim within one stream,
Yet they'd eat one another.

[1] This pitiful joke occurs also in *The Miseries*, etc., Act iv.

[2] It is perhaps worth while to notice that this extract is not conclusive against the author of *Pericles*, ii. i. as being the borrower. *Law Tricks* was published in 1608, the same year in which *Pericles* was entered by Blount in the Stationers' Register; and as the latter play had been "divers and sundry times" acted before the first Quarto was issued, it may be that Day "conveyed" the joke. Moreover, while it comes naturally in a dialogue between fishermen, it appears rather to have been lugged in by the ears in *Law Tricks*.

(*d*) *Pericles*, II. i. 62-64:—

> A man whom both the waters and the wind,
> In that vast tennis-court, have made the ball
> For them to play upon.

The Travels, etc., x. 6, p. 41:—

> I think that the seas
> Play'd with us as great men do a-land,
> Hurl'd us now up, then down.

Fleay, *Shakespeare Manual*, pp. 209-233, follows Delius in ascribing Acts I. and II. to Wilkins, but in Act IV. detects a third hand, that of Rowley.[1] Shakespeare, he argues, would never have chosen a story of incest which has no tragic horror in it; still less would he have grafted on to it a filthy episode devoid of all humour. His share in the play is the Marina portion, which "gives a perfect artistic and organic whole". This, however, as insufficient for dramatic purposes, was put into other hands for completion; the result being the present composite work. In confirmation of his theory, Fleay points to the absence of *Pericles* from the Folio of 1623; to the publication of the first Quarto by booksellers who dealt mainly in surreptitious editions; the wretched condition of the text, indicating Shakespeare's utter neglect of the play; the omission of the names of Boult, Bawd, and Pander from the list of actors (*i.e.* dramatis personæ) in the first Quarto;[2] the facts that the Gower parts in Acts IV. and V. are in lines of five measures instead of four as in the earlier Acts; the superiority, so

[1] This tripartite division was first made by Sidney Walker, who suggested Dekker as the third hand.

[2] As no such list is given in any of the Quartos, this argument falls to the ground.

far as mere literature is concerned, of the brothel scenes to anything in the first two Acts; the impossibility of Shakespeare's marrying Marina to a man like Lysimachus; the alterations of, and additions to, the Shakespeare work by which Wilkins in his novel fancied he could improve the narrative. The difference of style and metre in the blank verse Fleay illustrates by a comparison between Act III. i. 1-6, Act IV. vi. 167-175, Act II. i. 1-11, and of the rhyming verse in various places; his contention as to Wilkins's share he supports by a metrical analysis of that dramatist's *Miseries of Enforced Marriage*; and his belief in the presence of Rowley by a reference to his style, and to the fact that about the time when *Pericles* may be supposed to have been written he was associated with Wilkins and Day in *The Travels of the Three English Brothers*.

Closely allied with the question of Wilkins's share in the play is that of the authorship of the brothel scenes. With these, in the opinion of most modern commentators, Shakespeare had no concern; while some hold with Fleay that they are due to Rowley. Nevertheless there are sound scholars who refuse assent to either doctrine. Thus Boas, *Shakspere and his Predecessors*, p. 545, while admitting the possibility of a third hand, remarks that "their Shaksperean authorship is not to be so decisively rejected as some critics assume. The most repellent features in the scenes mentioned may be paralleled from *Measure for Measure*, and here as there, they are not introduced from sheer love of foulness. They throw the virginal figure of Marina into brilliant relief by exhibiting her untainted purity amidst the most contaminating surroundings. And in the dialogue there are touches

worthy of the great dramatist, *e.g.* the sudden rise from prose to verse in Act IV. vi., when Marina appeals to Lysimachus in lines that have a true Shakesperean ring:—

> If you were born to honour, show it now;
> If put upon you, make the judgement good
> That thought you worthy of it. . . .
> O! that the gods
> Would set me free from this unhallow'd place,
> Though they did change me to the meanest bird
> That flies i' the purer air.

So too the opening lines of Act V.,[1] describing her occupations after her escape from captivity, contain distinctively Shaksperean expressions and ideas: *e.g.*:—

> Deep clerks she dumbs; and with her neeld composes
> Nature's own shape, of bud, bird, branch, or berry,
> That even her art sisters the natural roses;
> Her inkle, silk, twin with the rubied cherry.

Here the word 'inkle' which occurs in *The Winter's Tale* and the description of Marina's needlework as counterfeiting nature to the life, both suggest the hand of Shakspere, who always adopts this realistic criterion of art."

I go much farther than Boas, and believe that throughout the three scenes, IV. ii. v. vi., Shakespeare's presence is distinctly visible in characteristic expressions and turns of thought. These, indeed, are to my mind so striking and abound so largely that while space does not admit of my instancing them, I am astonished at their being supposed to come from any mint but one. What, however, impresses

[1] With the five-measure Gower parts in IV. iv., V. iii., and in this Chorus (though the rhymes here are alternate and not consecutive) we should, I think, compare *The Winter's Tale*, iv. i., *Enter Time*, the only other five-measure Chorus in which Shakespeare uses consecutive rhymed lines.

me even more forcibly is a consideration of structure. In Wilkins's novel Lysimachus is a profligate *roué*. The Bawd describes him as "a fauorer of our calling, one that will as soone haue his hand in his pocket, as such a pretty dilling as thou shalt come in his eye, and not as most of our Gentlemen doe, draw it out empty, but filling it full of golde, will most Joue-like rayne it downe into his Danaes lap". This portrait, originally outlined by Twine, Lysimachus subsequently acknowledges for his own. Yet Pericles is shown us as cheerfully giving his daughter in marriage to a man of notoriously evil life. To Shakespeare such a *dénouement* was impossible. While therefore he was bound to the brothel episode, he has, I maintain, taken upon himself to give us his own reading of Lysimachus's character. It has been pointed out that in their general scope these scenes have much in common with certain others in *Measure for Measure*. This likeness may, I think, be extended to a particular fact. The Duke there uses his disguise, assumed for a special purpose, as a means of informing himself upon the manner of life of his subjects, who owing to the laxity of his rule had fallen into dissolute ways. Similarly, it seems to me, Shakespeare may have conceived Lysimachus as wishing to probe the plague-sores of the city of which he was governor. Wilkins in his novel, following Twine's lead, preferred the baser presentation of Lysimachus's character, and his version in the play of the interview with Marina would no doubt have been on the same lines. For the reason mentioned above, Shakespeare was debarred from accepting such a situation. At any rate, whatever the object that led Lysimachus to visit the brothel, his conduct there

is quite in keeping with motives other than those by which he is actuated in the prose narratives of the story. With the Bawd and Pander he naturally assumes the *rôle* of an ordinary trafficker in the wares they had to utter and talks to them in their own language. Towards Marina his attitude is wholly different. While making trial of her virtue, he gives vent to none of the threats, displays none of the coarseness and violence, which Wilkins plentifully imputes to him. Instead of compelling her to protracted entreaties, he quickly recognises her genuine purity, and at the close of the interview, so far from confessing his vile intentions, emphatically protests that he never had the design of violating her honour. The language of his self-exculpation could hardly be more vigorous. "Had I," he says:—

> *Had I brought hither a corrupted mind,*
> Thy speech had alter'd it. Hold, here's gold for thee;
> Persever in that clear way thou goest,
> And the gods strengthen thee! . . .
> *For me, be you thoughten*
> *That I came with no ill intent, for to me*
> *The very doors and windows savour vilely.*
> Farewell. Thou art a piece of virtue, and
> I doubt not that thy training hath been noble.
> Hold, here's more gold for thee.
> A curse upon him, die he like a thief,
> That robs thee of thy goodness! If thou dost
> Hear from me, it shall be for thy good.

So too with fierce indignation he turns upon Boult in these words:—

> Avaunt! thou damned door-keeper. Your house,
> But for this virgin that doth prop it, would
> Sink and overwhelm you. Away!

Surely these speeches have the full ring of truth, in every line bear the impress of Shakespeare, and, no less surely, I submit, exhibit him as rewriting a scene which in its first shape had followed the course of the *Paineful Aduentures*. There with maudlin emotion, wiping the tears from Marina's eyes, and longing to reward her virtue with a chaste kiss, Lysimachus whimpers out, "I hither came with thoughtes intemperate, foule and deformed, the which your paines so well have laued, that they are now white, continue still to all so, and for my parte, who hither came but to have payd the price, a péece of golde for your virginitie, now giue you twenty to reléeve your honesty". Equally in Twine's novel, though the details vary, we are left in no doubt as to the character and intentions of Athenagoras, the counterpart of Lysimachus. Being outbidden at the public auction when seeking to purchase Marina, he consoles himself with the reflection, "if I should contend with the bawd to buy her at so hie a price, I must needes sell other slaves to pay for her, which were both losse and shame unto me. Wherefore I will suffer him to buy her; and when he setteth her to hire, I will be the first man that shall come unto her, and I will gather the floure of her virginitie, which shall stand mee in as great steade as if I had bought her." Like Lysimachus, too, in Wilkins's account, moved by Marina's sad plight, Athenagoras abandons his avowed design. From the *Confessio Amantis* the incident of the governor's visit to the brothel is altogether absent.

Of course it is not necessary to my view that Shakespeare should have written the whole of these scenes. Indeed, if he had originally taken the plot into his hands, I

can imagine that he would have omitted certain details, would have brought the different parts into more complete harmony, and left us in no doubt as to points that have given rise to debate. While, therefore, as regards the dialogue I hold that wherever Marina is on the stage, Shakespeare is present too, and that throughout the rest his contributions are manifold, my main contention is that not without set purpose did he pourtray Lysimachus as we have him in the sixth scene, nor without a motive sufficiently obvious.

Apart from these scenes, with perhaps the Gower parts, the Dumb Show and the Vision, no question is made as to Shakespeare's authorship of the last three Acts. If, however, we suppose with Fleay that he had nothing to do with the first two, there is to me a stumbling-block impossible to get over. His work *concludes* the play. Now, while he would not have considered these three Acts sufficient in themselves for an acting drama, it is almost equally beyond belief that he should have begun in the middle, or that, having so far worked out the details of the plot as to put its climax into final shape, he should have left himself the task of adapting the earlier portions to the incidents that follow. To a piece of work so preposterous, in the strict sense of the word, so useless for theatrical purposes, so unsuitable for publication, the history of literature affords, I think, no parallel. Had the fragment been one commencing the story, we could account for its being laid aside for various reasons: a reversal of the process is to my mind inconceivable. Nor can I admit that the Marina portion "gives a perfect artistic and organic whole," especially when stripped of the Gower

parts, which Fleay repudiates as non-Shakespearean; for some introduction of the characters and some outline of previous events would be necessary to the understanding of the story.

If, then, we may take it for granted that Shakespeare wrote the greater part of the last three Acts; that he could not have left behind him a headless torso; that metrical tests, coupled with considerations of style, prove almost the whole of the first two Acts to be by some other author; and that in the brothel scenes there are abundant manifestations of Shakespeare's hand: there seems to me no option left but to believe that he furbished up a play already in the possession of the Globe Theatre—a play which as it stood did not in the opinion of the company promise to be a success. That he did at times revise the work of other dramatists is admitted; and, since he would regard such revision as little else than a matter of business, we need feel no surprise at his handling a theme that would have been repugnant to his own free choice. When, therefore, to Wilkins's declared interest in the story there is superadded a similarity on so many points between the earlier Acts of *Pericles* and his one extant drama, there seems no extravagance in supposing him to have been the author of the whole of our play in its first form. The facts that he was attached to the Globe Theatre as one of its staff, and that his *Miseries of Enforced Marriage* had there been staged shortly before the first Quarto of *Pericles* was published, add, I think, not a little to the likelihood of this inference.

Upon such hypotheses, I conceive Shakespeare's treatment of the material before him to have been somewhat of

this kind. Finding that the Antiochus and Simonides stories were worked out in a fairly adequate manner, and feeling little interest in those stories, he was at no great pains to interfere with the original author; though, if we may judge from the prose versions, he improved both Acts by compression, and, unless I am mistaken, rewrote in a great measure the first Scene of the second Act. When he came to the Marina story, he saw in it a subject congenial to his mind and one affording scope for effective development. He therefore made this portion wholly his own, rejecting all but the outline of events on which it was based. The brothel scenes were integral to the plot as narrated in the original sources. These he largely revised, strengthening and vivifying the dialogue with humour of his own, and, in particular, so presenting Lysimachus that his union with Marina should not offend against consistency and good taste: while at the close of the play he discarded many details found in the *Confessio Amantis* and Twine's novel as not essential or suitable to a dramatic ending. If in the first draft of the play Wilkins, as in the novel, had closely followed those authorities, we have only another proof of Shakespeare's finer judgment in the omission of such superfluities.

Such a theory, I submit, holds together throughout, removes all difficulties as to the composition of the play, and avoids recourse to fanciful assumptions.

By more than one critic it has been sought to strengthen Wilkins's claim to a share in *Pericles* by asserting that he calls it "a poore infant of my braine". He does nothing of the sort. The words occur in the dedication of his novel and refer to that only. That there may be no doubt on this

point, I quote the whole passage. "A poore infant of my braine comes naked vnto you without other clothing than my loue, and craves your hospitalitie. If you take this to refuge, her father dooth promise, that with more labored houres he can inheighten your Name and Memorie, and therein shall appeere he will not die ingrateful. Yet thus much he dare say, in behalfe of this, somewhat it containeth that may inuite the choicest eie to reade, nothing heere [*sic* ? hee] is sure may breede displeasure to arise. So leauing your spare houres to the recreation thereof, and my boldenesse now submitting it selfe to your censure, not willing to make a great waie to a little house, I rest *Most desirous to be held all yours*, GEORGE WILKINS." Upon this the very utmost that can be conjectured is that Wilkins *may possibly* be darkly hinting at the fact of his play not having been allowed to come to full maturity—in other words, at its passing under the parentage of Shakespeare. As, however, similar periphrastic forms of dedication were so frequent, I see no reason whatever why the expression should not be taken in its most natural sense. Be this as it may, to assert categorically that in these words Wilkins claims *Pericles* as his own is to torture language beyond endurance. Fleay adds that Wilkins "plumes himself on the arrangement of the Gower choruses as his own". There being nothing in the Dedication or the Argument or the body of the novel that will bear such construction, Fleay must refer to the opening lines of the first chorus. But this is to beg the question of authorship and to assume that Wilkins speaks in his own person. "Gower" is the *deus ex machina*, neither more nor less than "Rumour" in the Induction to

the Second Part of *Henry the Fourth* and "Time" in the first scene of the fourth Act of *The Winter's Tale*. However certain, therefore, we may feel that Wilkins was the original author of the play, we have again an inference only. One other small point it is perhaps worth while to notice here. Delius suggests the possibility of *Pericles* having been acted before it came under Shakespeare's revision. If this were so, ingenuity might find a special significance in the wording of the title-page of the novel, "Being the true history of the play of *Pericles*". Such phrases as "the true chronicle history of the life and death of King Lear," "the tragical history of Hamlet," "the excellent history of The Merchant of Venice," are frequent enough. But here it is "the true history of the *play*," etc., and though the words probably mean nothing more than the true history of Pericles as told in the play, it is just conceivable that Wilkins was alluding to his own version as having been tampered with by Shakespeare. In regard to the date at which *Pericles*, in whatever form, was first acted, we have no evidence, nor of course need the "divers and sundry times" be more rigidly interpreted than a modern advertisement. But the novel was published a year before the first Quarto.

In the Introduction to *Troilus and Cressida* I have acknowledged my obligations to the Cambridge Editors. In the present play, corrupt as it is beyond any other of Shakespeare's, that debt has been multiplied many times over. For, though I have had before me almost all the chief modern editions, including the Variorum of 1821, it would, in default of access to the old copies, have been impossible for me to register with any fulness the various readings to

be found in the Cambridge Shakespeare, or even to do justice to the conjectures with which later criticism abounds. I have not of course given a twentieth part of the valuable material recorded with such minute accuracy in that edition; but, except for those who desire a complete collation of the Quartos and Folios, my extracts will, I think, supply all that is needed.

PERICLES

*DRAMATIS PERSONÆ**

ANTIOCHUS, *King of Antioch.*

PERICLES, *Prince of Tyre.*

HELICANUS, } *two Lords of Tyre.*
ESCANES, }

SIMONIDES, *King of Pentapolis.*

CLEON, *Governor of Tarsus.*

LYSIMACHUS, *Governor of Mitylene.*

CERIMON, *a Lord of Ephesus.*

THALIARD, *a Lord of Antioch.*

PHILEMON, *Servant to Cerimon.*

LEONINE, *Servant to Dionyza.*

Marshal.

A Pandar. BOULT, *his Servant.*

The Daughter of Antiochus.

DIONYZA, *Wife to Cleon.*

THAISA, *Daughter to Simonides.*

MARINA, *Daughter to Pericles and Thaisa.*

LYCHORIDA, *Nurse to Marina.*

A Bawd.

Lords, Ladies, Knights, Gentlemen, Sailors, Pirates, Fishermen, and Messengers.

DIANA.

GOWER, *as Chorus.*

SCENE: Dispersedly in various Countries.

* "No list of Dramatis Personæ is found in any Quarto edition. It is first given after the play in the third Folio and prefixed to it in the fourth. It is called in both 'The Actors names'. Antiochus is there described as '*a Tyrant of* Greece'. Then follows 'Hesperides, *Daughter* to Antiochus'. 'Dionyza' is called 'Dionysia,' and 'Mytilene' 'Metaline'. Another character is introduced, *viz.*, 'Philoten, *Daughter to* Cleon'. The errors and omissions were partly corrected by Rowe and partly by Malone in his supplement to Steevens' edition of 1778, published two years afterwards. He also added the words 'SCENE *dispersedly in various countries*'. . . ." (The Cambridge Editors.)

PERICLES

ACT I

Enter GOWER.

Before the Palace of Antioch.

To sing a song that old was sung,
From ashes ancient Gower is come,
Assuming man's infirmities,
To glad your ear, and please your eyes.
It hath been sung at festivals, 5
On ember-eves and holy-ales;

6. *holy-ales*] Steevens; *Holydayes* Qq 1, 3; *Holy dayes* Q 2; *holy-daies* Qq 4, 5; *holi-dayes* Q 6; *holy-dayes* Ff 3, 4.

ACT I] "The Folios have here *Actus Primus. Scena Prima.* In the rest of the play the Acts are marked, but not the scenes. There is no indication of either in the Quartos" (The Cambridge Editors).

Enter Gower] Here and throughout the play the stage-directions as to place at the beginning of each scene are due to Malone.

1. *old*] if sound, is here used adverbially = of old. Steevens, on Malone's conjecture, reads "*of* old" for "*that* old".

2. *Gower*] The author of *Confessio Amantis* in which this story is told.

3. *Assuming man's infirmities*] putting on again the frail body of mortality.

6. *ember-eves*] The vigils of ember-days, the four periods of fasting and prayer appointed by the Church to be observed respectively in the four seasons of the year. Each of these fasts occupies three days, *viz.*, a Wednesday and the following Friday and Saturday after (1) the First Sunday in Lent, (2) the Feast of Pentecost, (3) 14th September, (4) 13th December. The origin of the element "ember" in this compound is doubtful. See *New Eng. Dict.*

6. *holy-ales*] An *ale* was "a rural festival, where of course much *ale* was

And lords and ladies in their lives
Have read it for restoratives:
The purchase is to make men glorious;
Et bonum quo antiquius, eo melius. 10
If you, born in these latter times,
When wit's more ripe, accept my rimes,
And that to hear an old man sing
May to your wishes pleasure bring,
I life would wish, and that I might 15
Waste it for you like taper-light.
This Antioch, then, Antiochus the Great
Built up, this city, for his chiefest seat,
The fairest in all Syria,
I tell you what mine authors say: 20
This king unto him took a fere,

21. *fere*] *pheere* Malone; *Peere* Qq; *Peer* Ff 3, 4.

consumed. . . . There were *bride-ales*, *church-ales*, *give-ales*, *lamb-ales*, *leet-ales*, *Midsummer-ales*, *Scot-ales*, *Whitsun-ales*, and several more" (Nares, *Glossary*), such as *help-ales*, *soule-ales*, *dirge-ales*. Stubbes in his *Anatomy of Abuses*, 1583 (ed. Furnivall, pp. 150, 151), attacks these "ales," and says: "In this kind of practice they continue six weeks, a quarter of a yeer, yea, half a yeer togither, swilling and gulling, night and day, till they be as drunke as Apes, and as blockish as beasts".

8. *restoratives*] *sc.* of their spirits. Compare *Romeo and Juliet*, v. iii. 166.

9. *purchase*] gain, profit. Clarke quotes *The Advancement of Learning* [ii. 23, 37]: "Some fall in love with accesse to princes, others with popular fame and applause, supposing that they are things of great *purchase*. . . ." Add *id.* i. 2, 5: "taking pleasure in the action itself, and not in the *purchase*". The verb in such sense is frequent in the dramatists.

10. *antiquius*] Steevens points out that the common saying has *communius*.

11. *If you*] For *that* omitted and afterwards inserted, see Abbott, *Shakespearian Grammar*, § 285.

12. *wit*] intelligence, knowledge.

16. *Waste . . . taper-light*] spend it freely on your behalf like a candle burnt by bookworms. See Introduction.

18. *his chiefest seat*] Steevens quotes Twine's *Patterne of Painefull Aduenters*, originally taken from the *Gesta Romanorum*: "The most famous and mighty King Antiochus, which builded the goodlie citie of Antiochia in Syria, and called it after his owne name, as *the chiefest seat* of all his dominions".

20. *mine authors*] the authorities from whom I draw the materials of my story.

21. *fere*] companion, partner, whether male or female. Often spelt "pheere" by imitators of the antique,

Who died and left a female heir,
So buxom, blithe, and full of face
As heaven had lent her all his grace;
With whom the father liking took, 25
And her to incest did provoke.
Bad child, worse father! to entice his own
To evil should be done by none.
But custom what they did begin
Was with long use account no sin. 30
The beauty of this sinful dame
Made many princes thither frame,

30. *account*] Malone; *account'd* (or *accounted*) Qq; *counted* Ff 3, 4.

though "fere" is really the older form. Compare *Titus Andronicus*, IV. i. 89:—

"And swear with me, as with the woeful *fere*
And father of that chaste dishonour'd dame";

Golding's Ovid, *Metamorphoses*, ii.: "Apollo loves and longs to have this Daphne for his *fere*".

23. *buxom*] literally flexible, pliant; from "bow," to bend, and "some" (the affix); but "exhibiting a singular change of meaning, from the original notion of obedience to that of brisk, cheerful, healthy in the confined application of modern times. . . . As pliableness and gentleness are the distinguishing features of a woman, the word seems to have been mainly applied as a term of commendation to a young woman, and so to have passed on to designate other admired characteristics of female society, cheerfulness, liveliness, and what tends to produce it" (Wedgwood, *Dictionary*).

23. *full of face*] replete with every facial charm.

25. *With whom . . . took*] with whom the father fell in love.

29, 30. *But custom . . . sin*] A blending of "But by custom (familiarity) what they did begin was with long use accounted no sin," and "But custom caused what they did begin to be accounted no sin". In the *Confessio Amantis*:—

"And such delite he tooke ther inne,
Hym thouht that it was no synne,
And she dorst hym no thinge withseye".

For the curtailed form of the participle, see Abbott, *Shakespearian Grammar*, § 342.

32. *frame*] "shape or direct their course" (Malone). Of "frame" used thus absolutely, I have met with no other instance; but Heywood, *The Shipwreck* (Pearson, vi. 100), has

"O, if I can
But get to land safe, pilgrimage I'll *frame*
Unto the blessed Maid of Walsinghame";

and Spenser, *Faerie Queene*, iii. 1, 20:—

"A stately castle far away she spied
To which her steps directly she did *frame*".

To seek her as a bedfellow,
In marriage-pleasures playfellow:
Which to prevent he made a law, 35
To keep her still, and men in awe,
That whoso ask'd her for his wife,
His riddle told not, lost his life:—
So for her many a wight did die,
As yon grim looks do testify. 40
What now ensues, to the judgement of your eye
I give, my cause who best can justify. [*Exit.*

SCENE I.—*Antioch. A Room in the Palace.*

Enter ANTIOCHUS, PERICLES, *and Attendants.*

Ant. Young Prince of Tyre, you have at large receiv'd
The danger of the task you undertake.

36. *To keep . . . awe*] to keep her for his own enjoyment, and to keep men in awe; a zeugma.

38. *His riddle*] the riddle made and propounded by him (the father).

40. *grim looks*] the heads of those who had failed to solve the riddle, fixed on the gate of the palace. Steevens quotes the *Confessio Amantis*, bk. viii. :—

"And thus there weré many dede,
Her hedés stonding on the gate";

and remarks, "I suppose the audience were here entertained with a view of a kind of Temple Bar at Antioch".

41, 42. *the judgement . . . justify*] to be witnessed and judged by you who can best decide as to the merits of the matter with which I deal. For *cause* we might perhaps read "course" as more in keeping with *ensues*, though *cause* suits *justify*: *who*, by some taken as = which; rather, I think, referring to "you" in *your*.

Scene I.

Enter . . . Pericles] Malone quotes an epigram of Flecknoe, 1670, "On the Play of the Life of *Pyrocles*," and Steevens argues that the hero of Sidney's *Arcadia* was also the hero of this play. "It is remarkable," he says, "that our ancient authors were ambitious to exhibit Sidney's worthies on the stage; and when his subordinate agents were advanced to such honour, how happened it that Pyrocles, their leader, should be overlooked?" Quotations from the *Arcadia*, which will be found in the notes, support this conjecture.

1. *Prince*] "It does not appear in the present drama that the father of Pericles is living. By *prince*, therefore, throughout this play, we are to understand prince *regnant*. See Act II. iv. and in the epitaph, Act III. iii. (*sic*). In the *Gesta Romanorum*, Apollonius is *King* of Tyre; and Appolyn, in

Per. I have, Antiochus, and, with a soul,
Embolden'd with the glory of her praise,
Think death no hazard in this enterprise. 5
Ant. Bring in our daughter, clothed like a bride,
For the embracements even of Jove himself;
At whose conception, till Lucina reign'd,
Nature this dowry gave, to glad her presence,
The senate-house of planets all did sit, 10
To knit in her their best perfections.

3-5. *I . . . enterprise.*] Arranged as by Malone; in Qq, Ff 3, 4, lines 3, 4 end *emboldned . . . hazard,* 8. *reign'd*] Ff 3, 4; *rained* Q 1; *raigned* Qq 2, 3; *reigned* Qq 4, 5, 6.

Copland's translation from the French, has the same title. Our author, in calling Pericles a prince, seems to have followed Gower" (Malone).

6. *Bring in*, etc.] The old copies give "*Musicke*, bring in," etc., which Malone first saw to be a stage-direction for the musicians to be ready with their music.

7. *For the . . . himself*] clothed as a bride fit for, etc.

8-11. *At whose . . . perfections*] Malone says, "I think the construction is, 'at whose conception the senate-house of planets all did sit,' etc., and that the words 'till Lucina reign'd, Nature,' etc., are parenthetical," but he does not explain the construction of those parenthetical words. Mason, taking *till* as = while, renders, "At whose birth, during the time of her mother's labour, over which Lucina was supposed to preside, the planets all sat," etc. This, again, fails to take into account the words "Nature . . . presence," while, further, conception and birth are confounded. Steevens conjectured "by whose concession," *i.e.*, by whose (*sc.* Jove's) grant or leave, nature," etc., or would read "*her* conception". I suggest—

"At whose conception, till Lucina reign'd,
Nature *rich* dowry gave; to glad her presence
The senate-house," etc.,

i.e., at her *conception*, and while she was yet in the womb, Nature endowed her richly; at her *birth*, to give comeliness to her appearance on life's stage, the planets in council combined to invest her with every perfection. It would not be at her conception, as Malone says, but at her birth, according to the belief in planetary influence, that such influence would be exercised. In Wilkins's novel the passage runs: "This Antiochus had increase by his Quéene one onely daughter so excellent in beauty, as if Nature and all Perfection had long studied to séeme only absolute at her birth. This Ladie growing to like ripeness of age, as shée had full endowment of outward ornaments," etc. For the two last lines, Steevens compares Sidney's *Arcadia*, bk. ii., "*The senate-house of the planets* was at no time so *set* for the decreeing of *perfection* in a man," etc.

8. *Lucina*] the goddess of light, as bringing children into the world.

Music. Enter the Daughter of ANTIOCHUS.

Per. See, where she comes apparell'd like the spring,
Graces her subjects, and her thoughts the king
Of every virtue gives renown to men!
Her face the book of praises, where is read 15
Nothing but curious pleasures, as from thence
Sorrow were ever raz'd, and testy wrath
Could never be her mild companion.
You gods, that made me man, and sway in love,
That have inflam'd desire in my breast 20
To taste the fruit of yon celestial tree
Or die in the adventure, be my helps,
As I am son and servant to your will,
To compass such a boundless happiness!

Ant. Prince Pericles,— 25

Per. That would be son to great Antiochus.

Ant. Before thee stands this fair Hesperides,
With golden fruit, but dangerous to be touch'd;

13-15. *king Of . . . men! . . . praises,*] Pointed as by Malone; *King, . . . men. . . . prayses*, Qq, Ff 3, 4. 17. *raz'd*] *ras'd* Malone; *racte* Qq 1, 2; *rackct* Q 3; *rackt* Qq 4, 5, 6, Ff 3, 4.

14. *gives*] *sc.* which gives; the common ellipsis of the relative.

15. *the book of praises*] the volume in which everything worth praise is bound up. Compare *Romeo and Juliet*, I. iii. 81-88; *Love's Labour's Lost*, IV. ii. 113.

16. *curious*] choice, exquisite. Compare *Cymbeline*, V. v. 361:—

"He, sir, was lapp'd
In a most *curious* mantle".

18. *her mild companion*] the companion of her gentle nature.

20. *desire*] a trisyllable here.

23. *As*] according as.

27. *Hesperides*] properly the daughters of Hesperus who dwelt in the garden of trees with golden fruit, but mistaken by many old writers for the garden itself. Thus Shakespeare, *Love's Labour's Lost*, IV. iii. 341, has "climbing trees in the *Hesperides*"; Greene, *Orlando Furioso*, pp. 90/1 (ed. Dyce), "And richer than the *plot Hesperides*"; *Friar Bacon and Friar Bungay*, p. 167/2, "That watch'd the *garden* call'd *Hesperides*". Malone points out that the mistake in the original list of *dramatis personæ* of giving Hesperides as the name of the king's daughter was due to this line in which for the treasures of her beauty she is likened to the garden of the Hesperides.

For death-like dragons here affright thee hard:
Her face, like heaven, enticeth thee to view 30
Her countless glory, which desert must gain;
And which, without desert, because thine eye
Presumes to reach, all thy whole heap must die.
Yon sometimes famous princes, like thyself,
Drawn by report, adventurous by desire, 35
Tell thee with speechless tongues and semblance pale,
That without covering, save yon field of stars,
They here stand martyrs, slain in Cupid's wars;
And with dead cheeks advise thee to desist
For going on death's net, whom none resist. 40

Per. Antiochus, I thank thee, who hath taught
My frail mortality to know itself,
And by those fearful objects to prepare
This body, like to them, to what I must;
For death remember'd should be like a mirror, 45

29. *For . . . hard*] for the terrors of death here face you with cruel aspect. Daniel conjectures, "For *death, like* dragons, here affrights"; and Walker, *affront* for *affright*. Malone inserted the hyphen which is wanting in Qq, Ff.

31. *countless*] infinite. As Malone says, the poet was probably thinking of the stars, the "countless eyes" of heaven (line 73).

31. *which . . . gain*] which nothing but desert can win.

32, 33. *And which . . . die*] and because, without desert, your eye presumes to reach that fruit, you must perish, head and body. The word *heap* has been considered a difficulty here, and Collier conjectured "all thy whole *head*," which is little more than nonsense; and Bailey, *shapes*. But in Wilkins's *Miseries of Enforced Marriage*, Act ii. (Hazlitt's *Dodsley*, ix. 505), we have a very similar expression for the body: "I 'll . . . make a consumption of *this pile of man*".

34. *sometimes*] sometime, once. Shakespeare has both "sometimes" and "sometime" in this sense.

40. *For going . . . net*] from running yourself into death's snare: *for*, literally, to prevent, or, from fear of. Clarke remarks that *on* is here for the more usual "in," because driving headlong *on* to the net as well as entering headlong *into* the net is thus implied.

41. *who hath*] For the second person of the verb when the antecedent is in the third person, see Abbott, *Shakespearian Grammar*, § 247.

44. *to what I must*] to inevitable death. For *to* we should have expected "for".

Who tells us life 's but breath, to trust it, error.
I 'll make my will then; and as sick men do,
Who know the world, see heaven, but feeling woe,
Gripe not at earthly joys as erst they did:
So I bequeath a happy peace to you 50
And all good men, as every prince should do;
My riches to the earth from whence they came,
[*To the Princess.*] But my unspotted fire of love to you.
Thus ready for the way of life or death,
I wait the sharpest blow. 55

Ant. Scorning advice, read the conclusion then;
Which read and not expounded, 'tis decreed,
As these before thee thou thyself shalt bleed.

48, 49. *Who know . . . did*] "The meaning," says Malone, "may be 'I will act as sick men do, who having had experience of the pleasures of the world, and only visionary and distant prospect of heaven, *have neglected the latter for the former;* but *at length* feeling themselves decaying, grasp no longer at temporal pleasures, but prepare calmly for futurity'." Though some modern editors accept this explanation, I cannot believe that *see heaven* embraces anything like so comprehensive an idea. Mason conjectures "*now* in the world see (*or* seek) heaven"; Staunton, "know the world's heaven"; while Delius for *but* would substitute "by". Reading "their" for *see*, I would render the lines, "I 'll make my will, then, and, as is done by sick men who know the world *as* their heaven, but feeling . . . did, will bequeath," etc. Compare *2 Henry VI.* II. i. 19: "Thy heaven is on earth".

55-57. *I wait . . . read*] "The first Quarto, followed substantially by the rest, has here:—

'I wayte the sharpest blow (*Antiochus*)
Scorning aduice; read the conclusion then:
Which read, etc.'

The Folios:—

'I waite the sharpest blow (*Antiochus*)
Scorning advice. Reade the conclusion then.
Ant. Which read, etc.'

Malone first made the correction adopted in our text. Steevens gave the following arrangement:—

'I wait the sharpest blow, Antiochus,
Scorning advice. *Ant.* Read the conclusion then;
Which read, etc.'" (The Cambridge Editors).

56. *the conclusion*] the riddle, which sums up the matter in hand.

Daugh. Of all, 'say'd yet, may'st thou prove prosperous!
Of all, 'say'd yet, I wish thee happiness. 60

Per. Like a bold champion, I assume the lists,
Nor ask advice of any other thought
But faithfulness and courage.

[*He reads the riddle.*]

I am no viper, yet I feed
On mother's flesh which did me breed; 65

59, 60. *'say'd*] Percy conj.; *sayd* Qq 1, 2, 3; *said* (the rest).

59. *Of all, 'say'd yet*] of all who have as yet made this attempt. Of course he is not one of those who have as yet made it; but the Grecism is a common one. Compare, *e.g.*, *A Midsummer-Night's Dream*, v. i. 252; *Macbeth*, v. iv. 6, 7; *Paradise Lost*, iv. 323.

61. *assume the lists*] enter the lists and take up the combat.

62, 63. *Nor ask . . . courage*] Steevens quotes as the source of these words book iii. of Sidney's *Arcadia*: "Whereupon asking advice of no other thought but faithfulnesse and courage, he presently lighted from his own horse," etc.

62. *thought*] prompting.

64, 65. *I am . . . breed*] For a curious myth as to the death of the parent vipers, Topsell, *Historie of liuing Serpents*, refers to Herodotus. The passage in question (iii. 190) runs thus: "*νῦν δ' ἐπεὰν [αἱ ἔχιδναι] θορνεύωνται κατὰ ζεύγεα καὶ ἐν αὐτῇ ᾗ ὁ ἔρσην τῇ ἐκποιήσι, ἀπιεμένου αὐτοῦ τὴν γονὴν ἡ θήλεα ἅπτεται τῆς δειρῆς καὶ ἐμφῦσα οὐκ ἀνίει πρὶν ἂν διαφάγῃ. ὁ μὲν δὴ ἔρσην ὀποθνήσκει τρόπῳ τῷ εἰρημένῳ, ἡ δὲ θήλεα τίσιν τοιήνδε ἀποτίνει τῷ ἔρσενι· τῷ γονέϊ τιμωρέοντα ἔτι ἐν τῇ γαστρὶ ἐόντα τὰ τέκνα διεσθίει τὴν μητέρα, διαφαγόντα δὲ τὴν νηδὺν αὐτῆς οὕτω τὴν ἔκδυσιν ποιέεται.*" So Aristotle, *Mirab.* 165: "*τοῦ περκνοῦ ἔχεως τῇ ἐχίδνῃ συγγινομένου, ἡ ἔχιδνα ἐν τῇ συνουσίᾳ τὴν κεφαλὴν ἀποκόπτει. διὰ τοῦτο καὶ τὰ τέκνα, ὥσπερ τὸν θάνατον τοῦ πατρὸς μετερχόμενα, τὴν γαστέρα τῆς μητρὸς διαρρήγνυσιν*" (quoted by Jebb, on *Antigone*, 531). Pliny (ii. 37), though affirming the manner of the father's death, accounts differently for the action of the young: "Terrestrium," he says, "sola vipera inter se parit ova unius coloris, et mollia, ut pisces. Tertia die intra uterum catulos excludit, deinceps singulos singulis diebus parit viginti fere numero" (so far following Aristotle, *Hist. Anim.* v. 28). *Itaque ceterae tarditatis impatientes perrumpunt latera occisa parente.* Topsell further refers to Galen, Plutarch, Aelian, Lucan, etc., as agreeing in regard to the revenge taken by the young brood, and Theophrastus, etc., as being sceptical on the point. The eggs are hatched, as Aristotle and Pliny say, within the mother viper; and as soon as the embryo gets outside, it unfolds itself and springs into life, often assuming what looks like a hostile attitude. There was also a belief that in times of danger the young vipers took refuge in the mother's mouth. Naturalists do not think this impossible, but hold the facts unproved. If there is any truth in it, the action may further have fostered

I sought a husband, in which labour
I found that kindness in a father.
He's father, son, and husband mild,
I mother, wife, and yet his child,
How they may be, and yet in two, 70
As you will live, resolve it you.

[*Aside.*] Sharp physic is the last: but, O you powers!
That give heaven countless eyes to view men's acts,
Why cloud they not their sights perpetually,
If this be true, which makes me pale to read it? 75
Fair glass of light, I lov'd you, and could still,
Were not this glorious casket stor'd with ill:
But I must tell you, now my thoughts revolt;
For he's no man on whom perfections wait
That, knowing sin within, will touch the gate. 80
You are a fair viol, and your sense the strings,

the idea of matricidal design. In *Julius Cæsar*, v. iii. 70, 71, we have another allusion to the superstition:—

"O Error, soon conceived,
Thou never comest to a happy birth,
But kill'st the mother that engender'd thee".

For a parallel in Wilkins's *Miseries of Enforced Marriage*, see Introduction.

71. *As . . . live*] by the hope you have of living.

72. *the last*] these last words.

73. *eyes*] Malone compares *A Midsummer-Night's Dream*, III. ii. 188: "all yon fiery oes and *eyes of light*".

74. *Why cloud . . . perpetually*] Compare *Macbeth*, I. iv. 50, 51:—

". . . Stars, hide your fires;
Let not light see my black and deep desires".

79. *on whom . . . wait*] This, says Malone, "means no more than—*he's no honest man*, that knowing," etc., and so Clarke. But surely the idea is that of some creature perfect outwardly, but vile inwardly, who awaits the coming of a visitor. To receive the welcome of such a creature, no one worth the name of a man will make the slightest approach. In *gate* there is a blending of the literal and the figurative.

81. *viol*] a stringed instrument of the violin type. Shakespeare mentions the base viol and the viol-de-gamboys (or viol taken between the legs in playing).

81. *sense*] probably here the uninflected plural, as in *Macbeth*, v. I. 29; *Othello*, IV. iii. 95.

Who, finger'd to make man his lawful music,
Would draw heaven down and all the gods to hearken;
But being play'd upon before your time,
Hell only danceth at so harsh a chime. 85
Good sooth, I care not for you.

Ant. Prince Pericles, touch not, upon thy life,
For that 's an article within our law,
As dangerous as the rest. Your time 's expir'd:
Either expound now or receive your sentence. 90

Per. Great king,
Few love to hear the sins they love to act;
'Twould braid yourself too near for me to tell it.
Who has a book of all that monarchs do,
He 's more secure to keep it shut than shown; 95
For vice repeated is like the wandering wind,
Blows dust in others' eyes, to spread itself;

82. *finger'd*] For the word in the sense of playing on an instrument, compare *The Taming of the Shrew*, II. i. 151; *Cymbeline*, II. iii. 16. On the latter passage Dowden compares Drayton, *Polyolbion*, iv. 173, 174:—

"Some with their nimbler joints that struck the warbling string;
In *fingering* some unskill'd, but only used to sing".

87. *Prince . . . life*] Steevens notices this stroke of nature in the incestuous king who cannot bear to see a rival touch the hand of the woman he loves, and compares *Antony and Cleopatra*, III. xiii. 124-126:—

". . . to let him [sic] be familiar with
My playfellow, your hand; this kingly seal
And plighter of high hearts".

Mason refers to Massinger's *Unnatural Combat*, iii. 4, when Beaufort, betrothed to the daughter of the incestuous father, touches her hand.

88. *our law*] the law I have laid down on this matter.

93. *braid*] probably only an aphetic form of *abraid*, *upbraid*. Marston, *Antonio and Mellida* (pt. ii.), I. ii. 209, and *The Malcontent*, IV. i. 236, has *imbraid* in the same sense; and Greene, *Alphonsus*, ii. 2, "darst thou *abraid* me in my land".

96, 97. *For vice . . . itself*] for the noising abroad of vicious deeds resembles the action of that chartered libertine, the wind, which, in giving itself free way, blows dust in men's eyes.

97. *to spread itself*] the indefinite infinitive.

And yet the end of all is bought thus dear,
The breath is gone, and the sore eyes see clear
To stop the air would hurt them. The blind mole casts 100
Copp'd hills towards heaven, to tell the earth is throng'd
By man's oppression; and the poor worm doth die for't.
Kings are earth's gods; in vice their law's their will;
And if Jove stray, who dares say Jove doth ill?
It is enough you know; and it is fit, 105
What being more known grows worse, to smother it.
All love the womb that their first being bred,
Then give my tongue like leave to love my head.

Ant. [*Aside.*] Heaven! that I had thy head; he has found the meaning;

99, 100. *clear To . . . them. The*] Steevens (Mason conj.); *cleare: To . . . them, the* Qq 1, 2, 3; *cleare. To . . . them, the* Qq 4, 6; *cleare. To them . . . the* Q 5; *clear. To . . . them, the* Ff 3, 4.

98-100. *And yet . . . them*] and yet the only result is that the breath which carries abroad this dust passes away, and the sore eyes again see clearly enough to keep off the blast which would annoy them. In the words "the end . . . dear," the metaphor does not walk on all fours, for while the publishers of these rumours suffer for their rashness, the wind of course goes free.

101. *Copp'd*] peaked; from *cop*, head. Compare Gascoigne, *Steel Glass*, Epil. (1576): "Women with high *copt* hattes"; Aubrey (1697), *Nat. Hist. of Surrey*, "They show you . . . a *copped* Hill whereon . . . formerly stood a Castle" (quoted in *New Eng. Dict.*).

102. *The poor . . . for 't*] the wretched creature pays the penalty of his action by being thus discovered and killed by men.

102. *poor worm*] Here an expression of pity, as in *The Tempest*, III. i. 31: "*Poor worm*, thou art infected"; while in *The Merry Wives of Windsor*, V. v. 87, and *Love's Labour's Lost*, IV. iii. 154, it is one of contempt. So, when used by Shakespeare of a snake the word has the contemptuous idea of a creeping thing.

105. *It is . . . know*] *sc.* that I have your secret.

106. *it*] redundant.

108. *Then give . . . head*] then allow my tongue by being silent to show similar love to my head of which it is the child.

109. *Heaven! . . . head*] Compare line 144 below.

But I will gloze with him. Young Prince of Tyre, 110
Though by the tenour of our strict edict,
Your exposition misinterpreting,
We might proceed to cancel of your days;
Yet hope, succeeding from so fair a tree
As your fair self, doth tune us otherwise: 115
Forty days longer we do respite you;
If by which time our secret be undone,
This mercy shows we 'll joy in such a son:
And until then your entertain shall be
As doth befit our honour and your worth. 120

[*Exeunt all but Pericles.*

Per. How courtesy would seem to cover sin,
When what is done is like an hypocrite,
The which is good in nothing but in sight!

113. *cancel of*] Malone; *cancel off* Ff 3, 4; *counsell* (or *counsel*) *of* Qq.

110. *gloze*] use specious language. See note on *Troilus and Cressida*, II. ii. 165 (Arden ed.).

112. *Your . . . misinterpreting*] since your interpretation of the riddle is a wrong one.

113. *to cancel of*] Here *cancel* is usually taken as a substantive. It may be, as Schmidt thinks, the verb enforced by the adverb "off," as the Folios read, or possibly the infinitive used as a verbal.

114. *succeeding*] naturally issuing, resulting from.

116. *Forty*] Malone and Steevens point out that in all the "authors" the time allowed is thirty days. The latter suggests that *forty* is the vague use of the number for something indefinite, as so frequently in the dramatists.

117. *If by which*] For this passage compare II. iv. 47, "If in which time . . . he not return".

117. *undone*] solved.

118. *This mercy*] the respite I now grant.

119. *entertain*] entertainment. Compare Marston, *Antonio and Mellida* (pt. i.), I. i. 66:—

"With most obsequious sleek-brow'd *entertain*".

120. *As doth . . . worth*] Steevens conjectures "As doth befit our honour, *your degree*," or "As doth our honour *fit* and your *degree*".

121. *would seem*] would speciously endeavour.

123. *The which*] "is generally used either . . . where the antecedent, or some word like the antecedent, is repeated, or else where such a repetition could be made if desired. In almost all cases there are two or more possible antecedents from which selection must be made" (Abbott, *Shakespearian Grammar*, § 270).

If it be true that I interpret false,
Then were it certain you were not so bad 125
As with foul incest to abuse your soul;
Where now you're both a father and a son,
By your untimely claspings with your child,
Which pleasure fits a husband, not a father;
And she an eater of her mother's flesh, 130
By the defiling of her parent's bed;
And both like serpents are, who though they feed
On sweetest flowers, yet they poison breed.
Antioch, farewell! for wisdom sees, those men
Blush not in actions blacker than the night, 135
Will shun no course to keep them from the light.
One sin, I know, another doth provoke;
Murder's as near to lust as flame to smoke.
Poison and treason are the hands of sin,
Ay, and the targets, to put off the shame: 140
Then, lest my life be cropp'd to keep you clear,
By flight I'll shun the danger which I fear.

[*Exit.*

Re-enter ANTIOCHUS.

Ant. He hath found the meaning, for which we mean
To have his head.

136. *shun*] Malone; *shew* Qq, Ff 3, 4. 143, 144. *He . . . head.*] Arranged as in Malone; the first line ends *meaning*, in Qq, Ff 3, 4.

124, 125. *be . . . were*] Here both words indicate doubt, disbelief. For the difference between *be* and *is* in hypothetical statements, compare *Othello*, III. iii. 384: "I think my wife *be* honest, and think she *is* not".

127. *Where*] whereas.

128. *untimely*] not "prematurely" or "ill-timed," but "improper," "hateful".

135. *Blush not*] The relative again omitted.

140. *targets*] shields, defences.

140. *put off*] avert.

141. *clear*] free from suspicion.

He must not live to trumpet forth my infamy, 145
Nor tell the world Antiochus doth sin
In such a loathed manner;
And therefore instantly this prince must die,
For by his fall my honour must keep high.
Who attends us there?

Enter THALIARD.

Thal. Doth your highness call? 150
Ant. Thaliard,
You are of our chamber, and our mind partakes
Her private actions to your secrecy;
And for your faithfulness we will advance you.
Thaliard, behold, here's poison, and here's gold; 155
We hate the Prince of Tyre, and thou must kill him:
It fits thee not to ask the reason why,
Because we bid it. Say, is it done?
Thal. My lord,
'Tis done.
Ant. Enough. 160

Enter a Messenger.

Let your breath cool yourself, telling your haste.
Mess. My lord, Prince Pericles is fled. [*Exit.*

151-155. *Thaliard, . . . gold;*] Arranged as by Collier; five lines, ending *Chamber, Thaliard, . . . actions, . . . faythfulnes . . . Thaliard: . . . Gold:* in Qq 1, 2, 3; five lines, ending *chamber, . . . actions . . . faithfulnesse . . . Thaliard: . . . gold*, in the rest. 158, 159. *My . . . done.*] Divided as by Steevens; one line in Qq, Ff 3, 4. 160, 161. *Enough. . . . haste.*] Divided as by Malone; prose in Qq, Ff 3, 4.

152. *You . . . chamber*] you are our chamberlain. Compare *Macbeth*, II. iii. 106: "Those *of his chamber*, as it seem'd, had done 't"; and *The Winter's Tale*, I. ii. 235-237.

152. *partakes*] imparts, communicates. Compare *The Winter's Tale*, V. iii. 132: "your exultation *Partake* to every one".

161. *Let your . . . haste*] let your breath, which evidences your haste, etc.

Ant. As thou
Wilt live, fly after; and like an arrow shot
From a well-experienc'd archer hits the mark
His eye doth level at, so thou ne'er return 165
Unless thou say "Prince Pericles is dead."

Thal. My lord,
If I can get him within my pistol's length,
I'll make him sure enough: so, farewell to your highness.

Ant. Thaliard, adieu! [*Exit Thaliard.*
Till Pericles be dead, 170
My heart can lend no succour to my head. [*Exit.*

SCENE II.—*Tyre. A Room in the Palace.*

Enter PERICLES.

Per. [*To those without.*] Let none disturb us. Why should this change of thoughts,
The sad companion, dull-eyed melancholy,
Be my so us'd a guest, as not an hour

162-166. *As thou . . . dead.*] Divided as by Malone; prose in Qq, Ff 3, 4.
167-169. *My lord, . . . highness.*] As in Dyce; prose in Qq, Ff 3, 4.

Scene II.

1. *Let . . . thoughts,*] One line in Qq 1, 2, 3; two in the rest. 3. *Be . . . as*] Dyce; *By me so usde* (or *us'de* or *used* or *us'd*) *a guest as* (with or without commas after *used* and *guest*) Qq, Ff 3, 4.

163. *like*] as (which the Folios read).

171. *My heart . . . head*] my heart refuses to support with any degree of confidence the plans which my head makes. Malone compares *Hamlet*, IV. iii. 70:—

"... till I know 'tis done,
Howe'er my haps, my joys were ne'er begun".

Scene II.

1. *change of thoughts*] *sc.* from his usually serene frame of mind. Steevens conjectured *charge*=weight, burden, pressure, which Malone and others adopt. Various other alterations have been proposed.

In the day's glorious walk or peaceful night,
The tomb where grief should sleep, can breed me quiet? 5
Here pleasures court mine eyes, and mine eyes shun them,
And danger, which I fear'd, is at Antioch,
Whose arm seems far too short to hit me here;
Yet neither pleasure's art can joy my spirits,
Nor yet the other's distance comfort me. 10
Then it is thus: the passions of the mind,
That have their first conception by mis-dread,
Have after-nourishment and life by care;
And what was first but fear what might be done,
Grows elder now and cares it be not done. 15
And so with me: the great Antiochus,
'Gainst whom I am too little to contend,
Since he 's so great can make his will his act,
Will think me speaking, though I swear to silence;
Nor boots it me to say I honour him, 20
If he suspect I may dishonour him;
And what may make him blush in being known,
He 'll stop the course by which it might be known.

4. *day's . . . walk*] "the radiant march of the sun-god, Apollo" (Craig).

8. *arm*] Compare *Troilus and Cressida*, II. iii. 15: "short-*arm'd* ignorance". Dyce here reads *aim*, and there "short-*aimed*".

13. *care*] anxiety. The thought here and at the beginning of the speech somewhat resembles Messala's reflections in *Julius Cæsar*, v. iii. 66- 71.

15. *Grows . . . done*] having come to riper growth is not content with anticipation of evil, but takes precautions against the coming of that evil.

18. *Since . . . act*] since he is so powerful that he can translate his will into action.

20. *boots it*] is it of any advantage. "Boot," A.S. *bôt*, profit, advantage.

22, 23. *And what . . . known*] and he will take care to stop the course of those means that might make known the infamy which it would shame him to have published abroad.

With hostile forces he'll o'erspread the land,
And with th' ostent of war will look so huge, 25
Amazement shall drive courage from the state,
Our men be vanquish'd ere they do resist,
And subjects punish'd that ne'er thought offence:
Which care of them, not pity of myself,
Who am no more but as the tops of trees, 30
Which fence the roots they grow by and defend them,
Makes both my body pine and soul to languish,
And punish that before that he would punish.

Enter HELICANUS *and other Lords.*

First Lord. Joy and all comfort in your sacred breast!
Second Lord. And keep your mind, till you return to us, 35
Peaceful and comfortable!
Hel. Peace, peace! and give experience tongue.
They do abuse the king that flatter him;
For flattery is the bellows blows up sin;
The thing the which is flatter'd, but a spark, 40
To which that blast gives heat and stronger glowing;
Whereas reproof, obedient and in order,

25. *th' ostent*] Malone (Tyrwhitt conj.); *the stint* Qq, Ff 3, 4. 30. *Who am*] Steevens (Farmer conj.); *Who once* Qq, Ff 3, 4. 41. *blast*] Collier (Mason conj.); *sparke* (or *spark*) Qq, Ff 3, 4.

25. *ostent of war*] warlike display. Malone compares *Richard II.* II. iii. 95: "With *ostentation* of despised *arms*"; Steevens, Chapman's translation of [Homer's] *Batrachomyomachia:* "Both heralds bearing the *ostents* of *war*"; and Dekker's *Entertainment of James I.* (1604): "And why you bear, alone, th' *ostent of warre*".

29. *Which . . . them*] and my anxiety about them.

31. *fence*] give shelter to.

31. *they grow by*] to which they owe their growth.

33. *And punish . . . punish*] and afflict myself by fearful anticipation.

37. *give . . . tongue*] listen to the counsels which my experience teaches.

40. *but a spark*] *i.e.* being but, etc.

42, 43. *Whereas . . . err*] whereas reproof, when accompanied with reverence and decorum, is suitably addressed to kings in their capacity as men, a capacity in which they are liable to error.

Fits kings, as they are men, for they may err:
When Signior Sooth here does proclaim a peace,
He flatters you, makes war upon your life. 45
Prince, pardon me, or strike me, if you please;
I cannot be much lower than my knees.

Per. All leave us else; but let your cares o'erlook
What shipping and what lading's in our haven,
And then return to us. [*Exeunt Lords.*
Helicanus, thou 50
Hast moved us; what seest thou in our looks?

Hel. An angry brow, dread lord.

Per. If there be such a dart in princes' frowns,
How durst thy tongue move anger to our face?

Hel. How dare the plants look up to heaven, from whence 55
They have their nourishment?

Per. Thou know'st I have power
To take thy life from thee.

Hel. [*Kneeling.*] I have ground the axe myself;
Do you but strike the blow.

Per. Rise, prithee, rise;
Sit down; thou art no flatterer:
I thank thee for it; and heaven forbid 60
That kings should let their ears hear their faults hid!

44. *Signior Sooth*] Compare *The Winter's Tale*, I. ii. 196: "Sir Smile, his neighbour". So Middleton, *Blurt, Master Constable*, I. ii. 175: "Signior No". For *sooth* = flattery, cajoling, compare *Richard II.* III. iii. 136; Jonson, *The Silent Woman*, V. 1: "with a *sooth* or two more I had effected it".

49. *What . . . haven*] Is this anticipatory of the voyage he is about to make, or does he apprehend the coming of Antiochus with a fleet?

53. *such a dart*] such an ominous terror.

61. *should let . . . hid*] should allow their faults to be covered over by flattering excuses. Dyce, reading *chid* for *hid*, takes *let* as = hinder.

Fit counsellor and servant for a prince,
Who by thy wisdom mak'st a prince thy servant,
What would'st thou have me do?

Hel. To bear with patience
Such griefs as you yourself do lay upon yourself. 65

Per. Thou speak'st like a physician, Helicanus,
That minister'st a potion unto me
That thou would'st tremble to receive thyself.
Attend me then: I went to Antioch,
Where as thou know'st, against the face of death 70
I sought the purchase of a glorious beauty,
From whence an issue I might propagate,
Are arms to princes and bring joys to subjects.
Her face was to mine eye beyond all wonder;
The rest, hark in thine ear, as black as incest; 75
Which by my knowledge found, the sinful father
Seem'd not to strike, but smooth; but thou know'st this,
'Tis time to fear when tyrants seem to kiss.
Which fear so grew in me, I hither fled,
Under the covering of a careful night, 80
Who seem'd my good protector; and, being here,
Bethought me what was past, what might succeed.
I knew him tyrannous; and tyrants' fears

65. *Such . . . yourself*] such griefs as are only in your imagination.

72. *issue*] A noun of multitude = sons.

73. *Are arms*] that are arms (if the text is sound). Walker conjectures that a line such as "Worthy to heir my throne; for kingly boys" has been lost.

77. *Seem'd . . . strike*] made a show of not striking. Compare I. i. 121 above.

77. *smooth*] beguile, flatter. Compare *Richard III*. I. iii. 48.

80. *a careful night*] a night that had me in its care; *night* being a quasi-personification. In the novel, "the next darknesse being his best conductor".

Decrease not, but grow faster than the years.
And should he doubt it, as no doubt he doth, 85
That I should open to the listening air
How many worthy princes' bloods were shed,
To keep his bed of blackness unlaid ope,
To lop that doubt he'll fill this land with arms,
And make pretence of wrong that I have done him; 90
When all, for mine, if I may call offence,
Must feel war's blow, who spares not innocence:
Which love to all, of which thyself art one,
Who now reprovest me for it,—

Hel. Alas! sir.

Per. Drew sleep out of mine eyes, blood from my cheeks, 95
Musings into my mind, with thousand doubts
How I might stop this tempest ere it came;
And finding little comfort to relieve them,
I thought it princely charity to grieve them.

Hel. Well, my lord, since you have given me leave to speak, 100
Freely will I speak. Antiochus you fear,
And justly too, I think, you fear the tyrant,
Who either by public war or private treason

85. *doubt it,*] Malone (Steevens); *doo' t,* Q 1; *doo 't* Qq 2, 3; *thinke,* (or *think,*) (the rest).

84. *but grow . . . years*] instead of decreasing as time goes on, become doubly strong year by year; fast as the years go by, faster still is the growth of fears.

85. *doubt*] suspect.

86. *to the . . . air*] even to the air, though none were by to listen.

91. *for mine . . . offence*] for what I cannot call an offence on my part.

92. *who*] for "which," *sc.* war.

98. *them*] apparently his "musings" and "doubts".

99. *I thought . . . them*] I thought it was only charity to myself to grieve over them; thus showing to myself the same princely charity I should to others in like circumstances.

103. *treason*] treachery.

Will take away your life.
Therefore, my lord, go travel for a while, 105
Till that his rage and anger be forgot,
Or till the Destinies do cut his thread of life.
Your rule direct to any; if to me,
Day serves not light more faithful than I 'll be.

Per. I do not doubt thy faith; 110
But should he wrong my liberties in my absence?

Hel. We 'll mingle our bloods together in the earth,
From whence we had our being and our birth.

Per. Tyre, I now look from thee then, and to Tarsus
Intend my travel, where I 'll hear from thee, 115
And by whose letters I 'll dispose myself.
The care I had and have of subjects' good
On thee I lay, whose wisdom's strength can bear it.
I 'll take thy word for faith, not ask thine oath;
Who shuns not to break one will sure crack both. 120
But in our orbs we 'll live so round and safe,
That time of both this truth shall ne'er convince,
Thou show'dst a subject's shine, I a true prince.

[*Exeunt.*

104-109. *Will . . . be.*] Arranged as by Rowe; prose in Qq, Ff 3, 4.

109. *faithful*] adverbially.

111. *liberties*] "royal rights, prerogatives" (Schmidt).

115. *Intend*] bend, direct. Compare *Antony and Cleopatra*, v. ii. 201:—

"Cæsar through Syria
Intends his journey".

In the novel, "he *intends* for Tyre, puts againe to Sea," etc.

116. *dispose myself*] make my plans to suit.

121. *our orbs*] our different spheres. An allusion to the Ptolemaic system, on which see note to v. i. 227 below.

122. *convince*] confute, disprove. Compare *Othello*, IV. i. 28; *Cymbeline*, I. iv. 104.

123. *shine*] Compare *Timon of Athens*, III. v. 101.

SCENE III.—*The Same. An Antechamber in the Palace.*

Enter THALIARD.

Thal. So this is Tyre, and this the court. Here must
I kill King Pericles; and if I do it not, I am
sure to be hanged at home: 'tis dangerous.
Well, I perceive he was a wise fellow, and had
good discretion, that, being bid to ask what he 5
would of the king, desired he might know none
of his secrets: now do I see he had some reason
for 't; for if a king bid a man be a villain, he 's
bound by the indenture of his oath to be one.
Hush! here come the lords of Tyre. 10

Enter HELICANUS, ESCANES, *and other Lords.*

Hel. You shall not need, my fellow peers of Tyre,
Further to question me of your king's departure:
His seal'd commission, left in trust with me,
Doth speak sufficiently he 's gone to travel.

11-25. *You . . . death.*] Verse first by Rowe; prose in Qq, Ff 3, 4.

4, 5. *I perceive . . . discretion*] "Who this wise fellow was, may be known from the following passage in Barnabie Riche's *Souldiers Wishe to Britons Welfare, or Captaine Skill to Captaine Pill* (1604), p. 27: 'I will therefore commend the poet Philipides, who being demanded by the King Lisimachus, what favour he might doe unto him for that he loved him, made this answere to the King, that your majesty would never impart unto me any of your secrets'" (Steevens).

9. *indenture*] "Indentures were agreements made out in duplicate, of which each party kept one. Both were written on the same sheet, which was cut in two in a crooked or indented line (whence the name), in order that the fitting of the two parts might prove the genuineness of both in the case of dispute" (The Clarendon Press Editors on *Hamlet*, v. i. 119). Compare Beaumont and Fletcher, *The Knight of the Burning Pestle*, IV. ii. 18, 19: "prentice to a grocer in the Strand, By *deed indent of which I have one part*". This part was called the "counterpane".

Thal. [*Aside.*] How! the king gone! 15
Hel. If further yet you will be satisfied,
Why, as it were unlicens'd of your loves,
He would depart, I 'll give some light unto you.
Being at Antioch—
Thal. [*Aside.*] What from Antioch?
Hel. Royal Antiochus, on what cause I know not, 20
Took some displeasure at him, at least he judg'd so;
And doubting lest that he had err'd or sinn'd,
To show his sorrow he'd correct himself;
So puts himself unto the shipman's toil,
With whom each minute threatens life or death. 25
Thal. [*Aside.*] Well, I perceive
I shall not be hang'd now, although I would;
But since he 's gone, the king's ears it must please,

17. *as it . . . loves*] so to speak, without your loving assent being given.

24. *So puts . . . toil*] subjects himself to all the discomfort that mariners have to undergo. The words can hardly mean that the prince actually played the part of a sailor.

25. *threatens . . . death*] Though *threatens* applies to *death* only, the sense is clear: it is every moment a matter of life or death—of life, if the sailor does his work properly and the elements are not too much for him; of death, if he fails in his duty or the elements baffle his skill. A somewhat similar expression occurs in *As You Like It*, III. v. 7:—

"will you sterner be
Than he that dies and lives by bloody drops,"

where "that dies . . . drops" means that to the executioner his profession is a matter of life and death, *i.e.* "that by which he lives and failing which he dies" (Ingleby). For "*or* death," Daniel conjectures "*with* death".

27. *although I would*] Malone compares *The Winter's Tale*, IV. iv. 862-864: "If I had a mind to be honest, I see Fortune would not suffer me: she drops booties in my mouth".

28, 29. *But since . . . seas*] Malone first printed lines 26-30 as verse. The reading *ears . . . seas* is Dyce's. In the old copies they stand as "the kings seas must please . . . sea." Percy conjectured "the king it sure must please" (which Steevens adopted); Perring, "the king this news must please". For *at* Steevens conjectured "on"; but *at* was sometimes used where we should now say "on," as in *Othello*, IV. iii. 32: "to go hang my head all *at* one side".

He 'scap'd the land, to perish at the seas.
I 'll present myself. Peace to the lords of Tyre! 30
Hel. Lord Thaliard from Antiochus is welcome.
Thal. From him I come
With message unto princely Pericles;
But since my landing I have understood
Your lord has betook himself to unknown travels, 35
My message must return from whence it came.
Hel. We have no reason to desire it,
Commended to our master, not to us:
Yet, ere you shall depart, this we desire,
As friends to Antioch, we may feast in Tyre. 40
[*Exeunt.*

SCENE IV.—*Tarsus. A Room in the Governor's House.*

Enter CLEON, DIONYZA, *and Attendants.*

Cle. My Dionyza, shall we rest us here,
And by relating tales of others' griefs,
See if 'twill teach us to forget our own?
Dio. That were to blow at fire in hope to quench it;
For who digs hills because they do aspire 5
Throws down one mountain to cast up a higher.
O my distressed lord! even such our griefs are;

30. *I 'll . . . myself*] Steevens gives "*But* I 'll present *me*".
36. *from whence*] to that place from which it came.
37. *to desire it*] *sc.* a knowledge of it; *desire* being read as a trisyllable. Walker suggests "enquire," and Hudson reads "inquire of".
38. *Commended*] it being commended.
40. *we may feast*] *i.e.* together.

Scene IV.

5. *digs hills*] endeavours to lessen by digging.

Here they 're but felt, and seen with mischief's eyes,
But like to groves, being topp'd, they higher rise.

Cle. O Dionyza, 10
Who wanteth food, and will not say he wants it,
Or can conceal his hunger till he famish?
Our tongues and sorrows do sound deep
Our woes into the air; our eyes do weep
Till lungs fetch breath that may proclaim them louder; 15
That if heaven slumber while their creatures want,
They may awake their helps to comfort them.

13-17. *Our tongues . . . them.*] Arranged as by Collier; six lines, ending *deepe: . . . weepe . . . proclaime . . . while . . . awake . . . them*, in Qq, Ff 3, 4. 14. *do*] Malone (1780); *to* Qq, Ff 3, 4; *too* Malone (1790). 17. *helps*] Malone; *helpers* Qq, Ff 3, 4.

8, 9. *Here . . . rise*] For *mischief's* Steevens conjectured "mistful"; Singer, "mistie"; Walker, "misery's"; Kinnear, "weakness,". The sense apparently is, as matters now are, we feel and see our griefs in the light in which misfortune shows them, *i.e.* merely as they really are, whereas if we seek to lessen them, by a comparison with those of others that we have heard of, we shall but increase them, just as groves when lopped only grow to a greater height. *Mischief*, in the sense of calamity, misfortune, is frequent in Shakespeare.

9. *topp'd*] lopped in order to stimulate their growth. Compare *Jeronimo* (pt. i.):—

"I 'll *top* thy head for that ambitious word".

For the general sentiment, compare I. ii. 11-13, above:—

"the passions of the mind,
That have their first conception by mis-dread,
Have after-nourishment and life by care".

13, 14. *Our tongues . . . air*] If the reading is sound, *tongues and sorrows* must be a hendiadys for "sorrowful tongues". But Hudson's conjecture—

"Our tongues do sound our sorrows and deep woes
Into the air,"

is very attractive. With Malone, he ends the five lines at *woes . . . lungs . . . that . . . want, . . . them.*

15. *lungs*] is Steevens's conjecture. Dyce, who adopts it, thinks that *tongues* is partly justified by *Richard II.* I. iii. 173: "Which robs my tongue from breathing native breath"; but there is some difference between breathing and fetching breath. Old copies *toungs* or *tongues*.

17. *They*] For *heaven* used with a plural verb compare *Macbeth*, II. i. 4.

I 'll then discourse our woes, felt several years,
And wanting breath to speak help me with tears.

Dio. I 'll do my best, sir. 20

Cle. This Tarsus, o'er which I have the government,
A city on whom plenty held full hand,
For riches strew'd herself even in the streets;
Whose towers bore heads so high they kiss'd the clouds,
And strangers ne'er beheld but wonder'd at; 25
Whose men and dames so jetted all-adorn'd,
Like one another's glass to trim them by:
Their tables were stored full to glad the sight,
And not so much to feed on as delight;
All poverty was scorn'd, and pride so great, 30
The name of help grew odious to repeat.

Dio. O! 'tis too true.

Cle. But see what heaven can do! By this our change,
These mouths, who but of late, earth, sea, and air,
Were all too little to content and please, 35
Although they gave their creatures in abundance,

19. *help*] do you help. Compare *Much Ado About Nothing*, v. i. 303:—

"I do embrace your offer; and dispose
From henceforth of poor Claudio";

i.e. do you dispose.

22. *on*] seems here to be used for "over," the image being that of the cornucopia held aloft.

23. *riches*] singular and feminine as representing the French *richesse*.

24. *kiss'd the clouds*] Compare *Troilus and Cressida*, IV. v. 220:—

"Yond towers, whose wanton tops do buss the clouds,
Must kiss their feet".

26. *jetted*] strutted, threw themselves into arrogant postures. A word very frequent in the dramatists. For *and* I have given *all-*, since "adorn" is never used reflexively.

27. *them*] themselves. Craig compares *2 Henry IV*. II. iii. 21-22. Add *Cymbeline*, I. i. 49.

31. *The name . . . repeat*] all were ashamed to talk of such a thing as help.

34. *who*] For the neglected inflection, frequent even after a preposition, compare *Macbeth*, III. i. 123, IV. iii. 171; *Cymbeline*, IV. ii. 76.

36. *creatures*] including all created things, whether animate or inanimate. A frequent usage of old. Compare

As houses are defil'd for want of use,
They are now starv'd for want of exercise;
Those palates who, not yet two summers younger,
Must have inventions to delight the taste, 40
Would now be glad of bread, and beg for it;
Those mothers who, to nousle up their babes,
Thought nought too curious, are ready now
To eat those little darlings whom they lov'd.
So sharp are hunger's teeth, that man and wife 45
Draw lots who first shall die to lengthen life.
Here stands a lord, and there a lady weeping;
Here many sink, yet those which see them fall
Have scarce strength left to give them burial.
Is not this true? 50

39. *two summers*] *too* (or *to*) *sauers* (or *savers*) Qq, Ff 3, 4.

The Tempest, III. iii. 74: "Incensed the seas and shores, yea, all the *creatures*," *i.e.* the winds, thunder, etc. Bacon's Essays, *Of Truth*: "The first *creature* of God in the works of the days was the light of the sense".

38. *for . . . exercise*] for want of anything on which to exercise themselves.

39. *not yet . . . younger*] This reading, now generally accepted, is Mason's, who explains: "Those palates, who, less than two years ago, required some new inventions of cookery to delight their tastes would now be glad of plain bread". The conjecture is confirmed beyond all doubt by a passage in Wilkins's novel, quoted by the Cambridge Editors: "The ground of which forced lamentation was, to see the power of change, that this their City who *not two summers younger* did so excell in pompe," etc.

40. *Must have*] demanded to have; an obsolete use of "must" as a past.

42. *nousle*] a corruption of "nurstle"; nurse, cherish. Rolfe quotes *The Faerie Queene*, I. vi. 23:—

"Whom, till to ryper years he gan aspyre,
He *nousled* up in life and manners wilde";

and again, V. i. 6, VI. iv. 35. The word is apparently the same with "nuzzle," for which Malone quotes *The Strange Birth . . . of Famous Arthur, etc.* (1601): "Being *nuzzled* in effeminate delights". So Marston, *Antonio and Mellida* (pt. ii.), Prologue, 16: "And *nuzzled* 'twixt the breasts of happiness"; and *What You Will*, III. ii. 58:—

"Makes my coy minx to *nuzzle* 'twixtthe breasts
Of her lull'd husband";

the idea being that of pressing close to the breasts of the female with a view to nutriment.

43. *curious*] exquisite, sought with care.

Dio. Our cheeks and hollow eyes do witness it.
Cle. O! let those cities that of plenty's cup
And her prosperities so largely taste,
With their superfluous riots, hear these tears:
The misery of Tarsus may be theirs. 55

Enter a Lord.

Lord. Where's the lord governor?
Cle. Here.
Speak out thy sorrows which thou bring'st in haste,
For comfort is too far for us to expect.
Lord. We have descried, upon our neighbouring shore, 60
A portly sail of ships make hitherward.
Cle. I thought as much.
One sorrow never comes but brings an heir
That may succeed as his inheritor;
And so in ours. Some neighbouring nation, 65
Taking advantage of our misery,
Hath stuff'd these hollow vessels with their power,
To beat us down, the which are down already;
And make a conquest of unhappy me,
Whereas no glory's got to overcome. 70

57-59. *Here. . . . expect.*] Verse first by Malone; prose in Qq, Ff 3, 4.
67. *Hath*] Rowe (ed. 2); *That* Qq, Ff 3, 4.

54. *superfluous riots*] riotous indulgence in superfluities. Compare *King Lear*, IV. i. 70: "the *superfluous* and lust-dieted man".
54. *hear these tears*] hear these tearful lamentations. Collier conjectures "heed" for "hear".
58. *which . . . haste*] with which your haste shows you to be charged.
61. *portly*] imposing. Compare *The Merchant of Venice*, I. i. 9, and see note on *Troilus and Cressida*, IV. v. 162 (Arden ed.).
61. *make*] making, directing their course.
63. *One sorrow . . . heir*] Steevens compares *Hamlet*, IV. v. 79:—
"When sorrows come, they come not single spies,
But in battalions".
67. *power*] armed forces.
70. *Whereas*] Where, in whose case.

Lord. That's the least fear; for, by the semblance
Of their white flags display'd, they bring us peace,
And come to us as favourers, not as foes.

Cle. Thou speak'st like him's untutor'd to repeat:
Who makes the fairest show means most deceit. 75
But bring they what they will and what they can,
What need we fear?
The ground's the lowest and we are half way there.
Go tell their general we attend him here,
To know for what he comes, and whence he comes, 80
And what he craves.

Lord. I go, my lord. [*Exit.*

Cle. Welcome is peace if he on peace consist;
If wars we are unable to resist.

Enter PERICLES, *with Attendants.*

Per. Lord governor, for so we hear you are, 85
Let not our ships and number of our men
Be like a beacon fir'd to amaze your eyes.
We have heard your miseries as far as Tyre,
And seen the desolation of your streets:

71-73. *That's . . . foes.*] Arranged as by Malone; in Qq, Ff 3, 4, the first line ends at *feare*, the rest is prose.

74. *him's*] Malone; *himnes*, *hymnes*, *hymmes*, *hywmes*, *hymns* Qq, Ff.

77, 78. *What . . . lowest*] Arranged as by Malone; one line in Qq, Ff 3, 4.

78-81. *and . . . craves.*] Arranged as by Malone; prose in Qq, Ff 3, 4.

71. *That's . . . fear*] we need not fear that in the least.

71. *semblance*] a trisyllable.

74. *like him's . . . repeat*] The reading in the text is Malone's. Steevens explains, "Deluded by the pacifick experience of this navy, you talk like one who has never learned the common adage,—that the fairest outsides are most to be suspected"; and the fact that the Folios give line 75 in italics perhaps indicates a quotation. Possibly we might read: "Thou speak'st like him *is tutor'd* to repeat," *i.e.* mere parrot gabble, what you have been "coached" to say without knowing what it means.

83. *if he . . . consist*] "if he *stands on* peace. A Latin sense" (Malone).

Nor come we to add sorrow to your tears, 90
But to relieve them of their heavy load;
And these our ships, you happily may think
Are like the Trojan horse was stuff'd within
With bloody veins, expecting overthrow,
Are stor'd with corn to make your needy bread, 95
And give them life whom hunger starv'd half dead.

All. The gods of Greece protect you!
And we'll pray for you.

Per. Arise, I pray you, rise:
We do not look for reverence, but for love,
And harbourage for ourself, our ships, and men. 100

Cle. The which when any shall not gratify,
Or pay you with unthankfulness in thought,
Be it our wives, our children, or ourselves,

98-100. *Arise, . . . men.*] Arranged as by Rowe; two lines, the first ending *reuerence*, Qq 1, 2, 3; prose in the rest.

90. *sorrow*] *i.e.* fresh sorrow. Walker conjectures "hearts" for *tears*, and the word is more in keeping with the next line.

93. *was stuff'd*] The relative omitted. For *stuff'd*, compare Heywood, *The Iron Age*, ii., "this steed's huge bulk is *stuff'd* with Greekish guile".

94. *With bloody . . . overthrow*] This line can hardly be sound. For *veins*, Steevens conjectured "views," which Malone adopted; Collier, "banes"; Bailey, "foes". To me a greater difficulty is in "*expecting* overthrow". Even if *veins* could mean the armed men within the horse, or if we read "banes" or "foes," *expecting overthrow* could mean nothing else but "expecting their own overthrow". Rolfe endeavours to get over the difficulty by referring those words to *you* in line 92, which seems impossible. I suggest "bloody *arms importing* overthrow". In Wilkins's novel, "and those his shippes *which their feares might cause them to think were fraughted with their destruction*, were intreasured with corne for their reliefe". The same confusion of "arms" and "veins" appears to occur in Shirley's *Love Tricks*, IV. v., where the much-wounded soldier implores compassion on "a forlorn gentleman, that have lost the use of my *veins*". Compare Euripides, *Troades*, 11, "ἐγκυμόν' ἵππον τευχέων".

95. *your needy bread*] the bread of which you have such sore need.

102. *in thought*] in so much as thought. Malone conjectured "aught".

The curse of heaven and men succeed their evils!
Till when, the which I hope shall ne'er be seen, 105
Your grace is welcome to our town and us.

Per. Which welcome we'll accept; feast here awhile,
Until our stars that frown lend us a smile.

[*Exeunt.*

104. *their evils*] their return of evil for good, whether in deed or thought.

107. *feast . . . awhile*] *i.e.* we will feast, etc.

ACT II.

Enter GOWER.

Here have you seen a mighty king
His child, I wis, to incest bring;
A better prince and benign lord,
That will prove awful both in deed and word.
Be quiet then as men should be, 5
Till he hath pass'd necessity.
I'll show you those in trouble's reign
Losing a mite, a mountain gain.
The good in conversation,
To whom I give my benison, 10
Is still at Tarsus, where each man
Thinks all is writ he speken can;

2. *I wis*] properly *ywis*, from A.S. *gewis*, certain, used adverbially = certainly; but without doubt taken by the Elizabethans for the personal pronoun and verb.

3, 4. *A better . . . word*] *i.e.* you have also seen, etc. (if the text is sound); but the construction is most abrupt, and it is conjectured that two lines have fallen out here.

6. *Till . . . necessity*] till the extremity of evil is passed: *he*, as though the antecedent had been singular.

7, 8. *I'll show . . . gain*] I have edited *trouble's* for *troubles*, removing the comma after *reign*. Malone suspects that the author had in view the title of the chapter in *Gesta Romanorum* in which the story of Apollonius is told, *viz.*, "*De tribulatione temporali quae in gaudium sempiternum postremo commutabitur*".

9. *The . . . conversation*] the man of blameless life (Pericles). For *conversation*, compare *Antony and Cleopatra*, II. vi. 131; *Peter* iii. 11.

12. *Thinks . . . can*] "pays as much respect to whatever Pericles says as if it were holy writ . . ." (Malone).

12. *speken*] an obsolete form of "speak," is Grant White's correction of "spoken," the reading of the old copies.

And, to remember what he does,
Build his statue to make him glorious:
But tidings to the contrary 15
Are brought your eyes; what need speak I?

Dumb-show.

Enter at one door PERICLES, *talking with* CLEON; *all the Train with them. Enter at another door a Gentleman, with a letter to* PERICLES; PERICLES *shows the letter to* CLEON; *then gives the Messenger a reward, and knights him. Exeunt* PERICLES, CLEON, *etc., severally.*

Good Helicane, that stay'd at home,
Not to eat honey like a drone
From others' labours; for though he strive
To killen bad, keep good alive; 20
And to fulfil his prince' desire,
Sends word of all that haps in Tyre:

21. *prince'*] Malone; *prince* Qq 1, 2, 3; *princes* (the rest).

13. *remember*] commemorate.

14. *Build*] Steevens, quoting *Kyng Appolyn of Tyre* (1510), "in remembrance they made an ymage or statue of *clene gold*," reads "gild," which seems unnecessary. He also omits the words "to make him".

19. *for . . . strive*] No satisfactory explanation has here been given. Steevens reads "forth," *i.e.* thoroughly, from beginning to end, comparing *Measure for Measure*, v. i. 255, "Whom it concerns to hear this matter *forth*," though there the sense is "on," "forward," "to a further extent". Nicholson, putting "that . . . labours" in a parenthesis, and reading "keeps" in line 20, conjectures "for-though". The *simplest* way out of the difficulty is, with Hudson, to omit *for*. Possibly the pseudo Gower may have written *far* = afar off, in which case, putting a comma only after *alive*, we might render, "Good Helicane, though afar off he administers the government in accordance with justice and his prince's wishes, yet at the same time sends," etc.

21. *prince'*] the uninflected genitive.

22. *Sends word*] This conjecture of Steevens, adopted by Malone, is confirmed by a passage from the novel quoted by the Cambridge Editors: "Good Helycanus as provident at home, as his Prince was prosperous abroade, let no occasion slip wherein hee might *send word* to Tharsus of

How Thaliard came full bent with sin
And had intent to murder him;
And that in Tarsus was not best 25
Longer for him to make his rest.
He, doing so, put forth to seas,
Where when men been, there's seldom ease;
For now the wind begins to blow;
Thunder above and deeps below 30
Make such unquiet, that the ship
Should house him safe is wreck'd and split;
And he, good prince, having all lost,
By waves from coast to coast is tost.
All perishen of man, of pelf, 35
Ne aught escapen but himself;
Till fortune, tir'd with doing bad,
Threw him ashore, to give him glad:
And here he comes. What shall be next,
Pardon old Gower,—this longs the text. [*Exit.* 40

what occurrents soeuer had happened in his absence," etc. The old copies give "*Sau'd* (or *Sav'd*) one".

28. *been*] archaic for "are".

32. *Should*] which should.

35. *All . . . pelf*] men and goods perished alike. *Pelf*, "O.F. *pelfre*, booty, allied to *pelfrer* (Burguy)" (Skeat, *Ety. Dict.*).

38. *give him glad*] Steevens remarks, "Dr. Percy asks if we should not read 'to make him glad'. Perhaps we should; but the language of our fictitious Gower, like that of our pseudo Rowley, is so often irreconcilable to the practice of any age, that criticism on such bungling imitations is almost thrown away."

40. *this . . . text*] the succeeding events belong to the text of the play.

SCENE I.—*Pentapolis. An open Place by the Sea-side.*

Enter PERICLES, *wet.*

Per. Yet cease your ire, you angry stars of heaven!
Wind, rain, and thunder, remember, earthly man
Is but a substance that must yield to you;
And I, as fits my nature, do obey you.
Alas! the sea hath cast me on the rocks, 5
Wash'd me from shore to shore, and left me breath
Nothing to think on but ensuing death:
Let it suffice the greatness of your powers
To have bereft a prince of all his fortunes;
And having thrown him from your watery grave, 10
Here to have death in peace is all he'll crave.

Enter three Fishermen.

First Fish. What, ho, Pilch!

Second Fish. Ha! come and bring away the nets.

Pentapolis] "This is an imaginary city, and its name might have been borrowed from some romance. We meet indeed in history with *Pentapolitana regio*, a country in Africa, consisting of *five* cities; and from thence perhaps some novelist furnished the sounding title of Pentapolis which occurs likewise in the 37th chapter of *Kyng Appolyn of Tyre* (1560), as well as in Gower, the *Gesta Romanorum*, and Twine's translation from it" (Steevens).

12. *Pilch!*] The old copies give "What, to pelch?" whence Malone, "What, ho, Pilche!" Tyrwhitt having conjectured, "What, Pilche!" "Pilches or pilchers are skins (from *pellis*), and, in a more general sense, coverings of furs, woollen, etc. Shakespeare [*Romeo and Juliet*, III. i. 84] uses the word for the sheath of a sword; and his contemporaries for that 'most sweet robe of durance, a buff jerkin'. Nash speaks of a carman in a *leathern pilche;* and Decker [*The Untrussing of the Humorous Poet* (Pearson, i. 229)] twits Jonson more than once with wearing it: 'Thou hast forgot how thou ambled'st in a *leather pilche* by a play waggon, and took'st mad Jeronimo's part to get service amongst the mimicks'" (Gifford's note on the *Poetaster*, iii. 1). Here the name of the garment is given to the wearer of it, as *Patch-breech* (line 14). In Twine's novel (chap. iii.) the fisherman approaches with "a filthie leathern *pelt* upon his back, unseemely clad and homely to behold".

13. *bring away*] bring here without delay. Compare *King Lear*, II. ii. 146: "Come, *bring away* the stocks. [*Stocks brought out.*]"

First Fish. What, Patch-breech, I say!

Third Fish. What say you, master? 15

First Fish. Look how thou stirrest now! come away, or I'll fetch thee with a wanion.

Third Fish. Faith, master, I am thinking of the poor men that were cast away before us even now.

First Fish. Alas! poor souls; it grieved my heart to 20 hear what pitiful cries they made to us to help them, when, well-a-day, we could scarce help ourselves.

Third Fish. Nay, master, said not I as much when I saw the porpus how he bounced and tumbled? 25 they say they're half fish, half flesh; a plague

16-50. *Look . . . honey.*] Prose first by Malone; irregular lines in Qq, Ff 3, 4, except that lines 20-23 are verse, ending *heare, . . . them . . . our selues.*

16. *how . . . now!*] how dilatory you are!

17. *with a wanion*] This phrase, so common in the literature of the day, and evidently equivalent to "with a vengeance," "with a curse to you," has never been accounted for. Mr. Craig in the Little Quarto Shakespeare points out that the older form of the word, *waniand*, is found in More, Latimer and Fox; and that Skeat, following an idea of Nares, thinks that the original meaning may have been "in the waning of the moon," whence the phrase came to mean "with a diminution, detriment, ill-luck".

20-22. *Alas! . . . them*] Compare Miranda's words, *The Tempest*, I. ii. 8, 9:—

> "O, the cry did knock
> Against my very heart. Poor souls, they perished."

22. *well-a-day*] ah, woe, alas! The original exclamation, *wa-la-wa* (or *wayloway*, as in the *Confessio Amantis*) was softened to *well-away*, and then to *well-a-day*. Malone here compares *The Winter's Tale*, III. iii. 91-98.

24, 25. *when . . . porpus*] Malone compares Webster's *Duchess of Malfi*: "He lifts up his nose like a foul *porpus* before a storm". Add *Eastward Ho*, III. iii. 153-155: "there was a *porepisce* even now seen at London Bridge, which is always the messenger of tempests, he says". Mason remarks that what was supposed to be merely a superstition among sailors was confirmed as a truth by Captain Cook who mentions the playing of porpoises round the ship as a certain sign of a violent gale of wind: and modern naturalists note that these mammals are very sensitive to coming changes of weather.

26. *half fish, half flesh*] Compare the description of the otter, *1 Henry IV*. III. iii. 142.

on them! they ne'er come but I look to be washed. Master, I marvel how the fishes live in the sea.

First Fish. Why, as men do a-land; the great ones eat up the little ones. I can compare our rich misers to nothing so fitly as to a whale; a' plays and tumbles, driving the poor fry before him, and at last devours them all at a mouthful. Such whales have I heard on o' the land, who never leave gaping till they've swallowed the whole parish, church, steeple, bells, and all.

Per. [*Aside.*] A pretty moral.

Third Fish. But, master, if I had been the sexton, I would have been that day in the belfry.

Second Fish. Why, man?

Third Fish. Because he should have swallowed me too; and when I had been in his belly, I would have kept such a jangling of the bells, that he should never have left till he cast bells, steeple, church, and parish, up again. But if the good King Simonides were of my mind,—

Per. [*Aside.*] Simonides!

28. *washed*] drenched.

30. *a-land*] Steevens mentions that this word is frequent in Twine's novel.

30-37. *the great ones . . . all*] See Introduction, pp. xvi. xvii.

32. *a'*] A frequent form of "he" in rapid utterance.

33. *fry*] a swarm of fishes lately spawned; literally, seed, offspring. Compare *All's Well that Ends Well*, IV. iii. 249, 250: "a dangerous and lascivious boy, who is a *whale* to virginity and *devours up all the fry* it finds".

38. *moral*] piece of sententious wisdom.

39, 40. *I would have been*] I wish I had been.

42. *he should*] he would have been compelled to.

45. *cast*] vomited. A word on which the dramatists love to play, especially with reference to drunkards. Compare, *e.g.*, *Macbeth*, II. iii. 46.

Third Fish. We would purge the land of these drones,
that rob the bee of her honey. 50

Per. [*Aside.*] How from the finny subject of the sea
These fishers tell the infirmities of men;
And from their watery empire recollect
All that may men approve or men detect!
Peace be at your labour, honest fishermen. 55

51. *finny*] Malone (Steevens); *fenny* Qq, Ff 3, 4.

49, 50. *drones . . . honey*] Compare *2 Henry VI.* IV. i. 109.

51. *subject*] A noun of multitude. Compare *Hamlet*, I. i. 72. In the novel the corresponding passage runs: "and Prince Pericles wondring that from *the finny subjects of the sea* these poore country people learned *the infirmities of man*, more than mans obduracy and dulnes could learn one of another," etc.

52. *tell*] reckon by analogy.

53. *their . . . empire*] the empire of the sea with whose nature they are so intimately conversant.

53. *recollect*] gather up and apply.

54. *detect*] *sc.* as being guilty. Compare Heywood, *If you know not Me*, etc. (Pearson, i. 206): "Men may much suspect, But yet . . . none can my life *detect*"; also *Measure for Measure*, III. ii. 130: "I never heard the absent duke much *detected* for women".

55-58. *Peace . . . it*] The text as it stands is meaningless, nor has emendation been successful. Malone, inserting a note of admiration after *Honest*, adopts Steevens's "scratch it" for *search*, with "will" before *look*. Steevens would further insert "not" before *a day;* but both critics admit that something must have been lost to which *day* refers. Farmer supposes an allusion to Cicero's *dies honestissimus*, which seems almost ludicrous, and Douce, with greater probability, to the lucky and unlucky days that are set down in some of the old calendars. The first Quarto gives "Honest good fellow," etc.; the rest, "Honest, good fellow," etc. Taking these words therefore as the fisherman's rejoinder to "honest fisherman," I suggest that, at the end of his soliloquy, Pericles, in order to attract the fishermen's attention, exclaimed:—

"*Hoyday!*
Peace be at your labour, honest fishermen."

This not very common exclamation would account for the fisherman's dilemma; and as "and (*i.e. an* = if) nobody look after it" clearly means *in case* nobody take care to prevent your purloining it, for *search* I would read "tear it," as being so easily mistaken for that word. The sense would then be good enough: If it be a day that suits you, is likely to prove lucky to you, tear it out of the calendar, provided you can do so without being caught in the act. To "*search* out of the calendar" or to "*scratch it* out of the calendar," would be nothing to the purpose; what the fisherman advises is that Pericles should appropriate it. "Hoyday," written also "hoy-day," "hoida," "hey-day," and more frequent as an exclamation of surprise, wonder, etc., was also used like our "hallo," "ho," being from G. *heida*, with that sense. There seems to be allusion to these lucky and unlucky days in *The Winter's Tale*, III. iii. 142; *Macbeth*, IV. i. 134.

Second Fish. Honest good fellow, what's that? If it be a day fits you, search out of the calendar, and nobody look after it.

Per. May see the sea hath cast me upon your coast.

Second Fish. What a drunken knave was the sea, to cast thee in our way! 60

Per. A man whom both the waters and the wind,
In that vast tennis-court, have made the ball
For them to play upon, entreats you pity him;
He asks of you, that never us'd to beg. 65

First Fish. No, friend, cannot you beg? here's them in our country of Greece gets more with begging than we can do with working.

Second Fish. Canst thou catch any fishes then?

Per. I never practised it. 70

Second Fish. Nay, then thou wilt starve, sure; for

56-58. *Honest . . . it.*] Prose first in Malone; two lines, the first ending *you*, in Qq, Ff 3, 4. 60, 61. *What . . . way!*] Prose first in Malone; two lines in Qq, Ff 3, 4. 66-68. *No, . . . working.*] Prose first in Malone; three lines in Qq, Ff, 3, 4.

59. *May see . . . coast*] So the Quartos, except that in the two first there is only a colon after *coast*. The Folios give "*Y'* may see the sea hath cast *me*," etc. In his edition of 1780 Malone reads, "*You* may see the sea hath cast *me*," etc.; in that of 1790, "*Nay*, see, the sea hath cast upon your coast—" the conjecture of Steevens.

63. *In . . . tennis court*] Steevens compares Sidney's *Arcadia*, bk. v., "In such a shadow, etc., mankind lives, that . . . they . . . are like *tenis bals tossed by the racket of the higher powers*"; and so in *The Returne from Pernassus*, III. iv., Phœbus is said to peep and pry "Into the actes of *mortall tennis balls*". Metaphors from tennis abound in writers of the time, the game being much more in vogue than at present. Compare, *e.g.*, *Henry V.* I. i. 258-266; Webster, *The White Devil* (p. 36, ed. Dyce); Beaumont and Fletcher, *The Scornful Lady*, I. i. 139, 140 (ed. Bond); *The Passionate Morrice* (1593), p. 94 (New Shakespeare Society reprints): "Love shall be *banded* away with the *racket* of dissimulation, and beaten at last into the *hazard* Despaire by his sporting enemie".

69. *Canst . . . then?*] *sc.* if you cannot beg.

here's nothing to be got now-a-days unless thou canst fish for 't.

Per. What I have been I have forgot to know,
But what I am want teaches me to think on; 75
A man throng'd up with cold; my veins are chill,
And have no more of life than may suffice
To give my tongue that heat to ask your help;
Which if you shall refuse, when I am dead,
For that I am a man, pray see me buried. 80

First Fish. Die, quoth-a? Now gods forbid! I have a gown here; come, put it on; keep thee warm. Now, afore me, a handsome fellow! Come, thou shalt go home, and we'll have flesh for holidays, fish for fasting-days, and moreo'er puddings and 85 flap-jacks; and thou shalt be welcome.

Per. I thank you, sir.

Second Fish. Hark you, my friend; you said you could not beg.

Per. I did but crave. 90

Second Fish. But crave! then I'll turn craver too, and so I shall 'scape whipping.

81. *quoth-a?*] Malone; *ke-tha;* (or *ke tha,*) Qq, Ff 3, 4. 85. *moreo'er*] Malone (Farmer conj.); *more; or* Qq, Ff 3, 4. 91, 92. *But . . . whipping.*] Prose first in Malone; two lines in Qq, Ff 3, 4.

73. *fish*] with a play upon the word in the figurative sense of "angle". Compare *Troilus and Cressida*, IV. iv. 105.

76. *throng'd up*] clemmed, shrivelled up.

78. *heat*] warmth enough to enable him to move his tongue now almost cleaving to the roof of his mouth.

81, 82. *Die . . . here*] die, does he say, while I have a gown here? what nonsense!

82. *gown*] overcoat made of tarpaulin. Compare "sea-gown," *Hamlet*, V. ii. 13.

83. *afore me*] on my soul, by my life (as frequently).

86. *flap-jacks*] pancakes, fritters. Rolfe says that the word, obsolete with us, is in common use in New England. Craig shows from Taylor's *Great Eater of Kent* that flapjacks and pancakes were not always identical.

91. *then . . . craver*] if it is a mere matter of terms and by calling

Per. Why, are all your beggars whipped then?

Second Fish. O! not all, my friend, not all; for if all your beggars were whipped, I would wish no better office than to be beadle. But, master, I'll go draw up the net. 95

[*Exeunt Second and Third Fishermen.*

Per. [*Aside.*] How well this honest mirth becomes their labour!

First Fish. Hark you, sir; do you know where ye are?

Per. Not well. 100

First Fish. Why, I'll tell you: this is called Pentapolis, and our king the good Simonides.

Per. The good King Simonides, do you call him?

First Fish. Ay, sir; and he deserves to be so called for his peaceable reign and good government. 105

Per. He is a happy king, since he gains from his subjects the name of good by his government. How far is his court distant from this shore?

First Fish. Marry, sir, half a day's journey; and I'll tell you, he hath a fair daughter, and to-morrow is her birthday; and there are princes and knights come from all parts of the world to just and tourney for her love. 110

Per. Were my fortunes equal to my desires, I could wish to make one there. 115

101, 102. *Why, . . . Simonides.*] Prose first in Malone; two lines in Qq, Ff 3, 4. 104-108. *Ay, . . . shore?*] Prose in Malone; five lines in Qq, Ff 3, 4. 114, 115. *Were . . . there*] Prose first in Malone; two lines in Qq, Ff 3, 4.

myself a craver I shall escape whipping, the penalty of a beggar, then I'll turn craver.

112. *just*] tilt; literally, approach, come near; Lat. *juxta.*

115. *to make one there*] to be one of the tilters.

First Fish. O, sir! things must be as they may;
and what a man cannot get, he may lawfully
steal for—his wife's soul.

Re-enter Second and Third Fishermen, drawing up a net.

Second Fish. Help, master, help! here's a fish hangs
in the net, like a poor man's right in the law; 120
'twill hardly come out. Ha! bots on't, 'tis
come at last, and 'tis turned to a rusty armour.

Per. An armour, friends! I pray you, let me see it.
Thanks, Fortune, yet, that after all thy crosses
Thou giv'st me somewhat to repair myself; 125
And though it was mine own, part of mine heritage,
Which my dead father did bequeath to me,
With this strict charge, even as he left his life,
"Keep it, my Pericles, it hath been a shield
'Twixt me and death"; and pointed to this brace; 130
"For that it sav'd me, keep it; in like necessity,
The which the gods protect thee from! may defend
thee."

118. *steal*] Williams conj. *deal* Qq, Ff 3, 4. 124. *thy*] Delius (from Wilkins); omitted Qq, Ff 3, 4. 130. *brace*] Malone; *prayse* Q 5; *brayse* (the rest).

116. *things . . . may*] For this apparently proverbial saying, compare *Henry V.* II. i. 22.

117, 118. *and what . . . soul*] I have edited Williams's conjecture, with Malone's insertion of a dash after *for*, taking *get* as = gain by honest means. The old copies give *deal*. Steevens conjectured "deal for. His wife's soul—" the sentence being interrupted by the re-entry of the other fishermen.

121. *bots on't*] plague upon it!—"bots" being worms that breed in cattle. Compare *Sir John Oldcastle*, v. i: "A *bots* 'found you all!" Randolph, *Poems*, p. 254 (ed. Hazlitt): "now a *bots* take all the red-nosed tribe of 'em".

122. *'tis turned*] it proves to be.

126. *And though . . . heritage*] probably means "I do so (*sc.* give thanks) even though it is what was already my own". "And" for "an" was often used by Elizabethan writers with the indicative.

130. *brace*] armour for the arm. Fr. *bras*. Compare *Troilus and Cressida*, I. iii. 297.

It kept where I kept, I so dearly lov'd it;
Till the rough seas, that spare not any man,
Took it in rage, though calm'd have given 't again. 135
I thank thee for 't; my shipwreck now 's no ill,
Since I have here my father's gift in 's will.

First Fish. What mean you, sir?

Per. To beg of you, kind friends, this coat of worth,
For it was sometime target to a king; 140
I know it by this mark. He lov'd me dearly,
And for his sake I wish the having of it;
And that you 'd guide me to your sovereign's court,
Where with it I may appear a gentleman;
And if that ever my low fortune 's better, 145
I 'll pay your bounties; till then rest your debtor.

First Fish. Why, wilt thou tourney for the lady?

Per. I 'll show the virtue I have borne in arms.

First Fish. Why, do 'e take it; and the gods give
thee good on 't. 150

Second Fish. Ay, but hark you, my friend; 'twas we that made up this garment through the rough seams of the waters; there are certain condolements, certain vails. I hope, sir, if you thrive, you 'll remember from whence you had it. 155

133. *It kept . . . kept*] it was always with me, never left me. "Keep" in the sense of "reside" is still in use at Oxford and Cambridge of occupying rooms.

140. *target*] armour of defence.

145. *my low . . . better*] Dyce, after Mason, reads "fortunes," and takes *better* as a verb.

151-153. *'twas . . . waters*] in *made up* and *seams* there is an allusion to sempstress terms.

153. *condolements*] "blunderingly used by the fisherman—perhaps somehow confused with *dole* (= share, portion)" (Rolfe). Compare the Clown's coinages "impeticos" and "gratillity," *Twelfth Night*, II. iii. 27.

154. *vails*] customary douceurs, especially to servants. Compare *The London Prodigal*, ii. 4: "our year's wages and our *vails* will scarce pay for broken swords and bucklers that we use in your quarrels".

Per. Believe 't, I will.
By your furtherance I am cloth'd in steel;
And spite of all the rapture of the sea,
This jewel holds his building on my arm:
Unto thy value will I mount myself 160
Upon a courser, whose delightful steps
Shall make the gazer joy to see him tread.
Only, my friends, I yet am unprovided
Of a pair of bases.

Second Fish. We 'll sure provide; thou shalt have 165
my best gown to make thee a pair, and I 'll
bring thee to the court myself.

Per. Then honour be but a goal to my will,
This day I 'll rise, or else add ill to ill.

[*Exeunt.*

163, 164. *Only, . . . bases.*] Divided as by Malone; one line in Qq, Ff 3, 4.
165-167. *We 'll . . . myself.*] Prose in Malone; three lines in Qq, Ff 3, 4.

158-161. *And spite . . . courser*] In the novel, " . . . and one furnishing him with an old gowne to make Caparisons for his horse, which horse hée prouided with a Iewel, whom *all the raptures of the sea* could not bereaue from his *arme*, and other furnishing him with long sideskirtes of their cassocks, to make him bases," etc. The jewel therefore was an armlet which so firmly held its place ("his building") that the waves could not tear it off; apostrophising which, he proposes to barter it for the noblest steed its value would buy. For *rapture*, in this literal sense, compare Chapman, *Iliad*, xxii. 271:—

"And look how an eagle from her height
Stoops to the *rapture* of a lamb, or cuffs a timorous hare";

and in a semi-literal sense, *The Puritan* (1607), i. 4: "Look, what ridiculous *raptures take hold of* his wrinkles".

164. *bases*] "strictly speaking, *bases* were a kind of short petticoat, somewhat like the philibegs of the Highlanders, and were probably suggested by the military dress of the Romans. Thus in [Massinger's] *The Picture* [ii. 2]: "Your *petticoat* serves for *bases* to this warrior" (Gifford on *velvet bases*, Jonson, *The Poetaster*, iii. 1). In *The Fatal Dowry*, iv. 1, Massinger again uses the word, but in the singular, "the *base* of a piccadille in puncto". In *The Insatiate Countess*, II. i. 31, Marston speaks of "bakers in their *linen bases*".

168. *a goal to*] Dyce conjectures "goal unto".

SCENE II.—*The Same. A public Way or Platform leading to the Lists. A Pavilion near it, for the reception of the King, Princess, Ladies, Lords, etc.*

Enter SIMONIDES, THAISA, *Lords, and Attendants.*

Sim. Are the knights ready to begin the triumph?
First Lord. They are, my liege;
And stay your coming to present themselves.
Sim. Return them, we are ready; and our daughter,
In honour of whose birth these triumphs are, 5
Sits here, like beauty's child, whom nature gat
For men to see, and seeing wonder at.
[*Exit a Lord.*
Thai. It pleaseth you, my royal father, to express
My commendations great, whose merit's less.
Sim. 'Tis fit it should be so; for princes are 10
A model, which heaven makes like to itself:
As jewels lose their glory if neglected,
So princes their renowns if not respected.
'Tis now your honour, daughter, to entertain
The labour of each knight in his device. 15
Thai. Which, to preserve mine honour, I'll perform.

1. *triumph*] a public festivity of any kind, particularly a tournament. Frequent in the language of the time.

4. *Return them*] acquaint them in return.

8, 9. *to express . . . less*] to magnify my merits which little deserve such praise.

11. *model*] of old used for (1) pattern of something to be made, (2) copy or image of something already in existence, as here. Compare *Henry VIII.* IV. ii. 132.

12. *jewels*] Here embracing not merely precious stones, but articles of gold and silver which would be tarnished by neglect. The word is used by Shakespeare of rings, bracelets (as above), and even of a picture.

14. *honour*] honourable duty. Steevens conjectured "office" for *honour*, and Dyce would transpose *honour* and *labour*.

14. *entertain*] is generally altered to "explain," Steevens's conjecture, though some editors prefer Schmidt's "interpret". But Thaisa neither explains nor interprets; she only describes. To me *entertain* seems to mean "give reception to as they pre-

Enter a Knight; he passes over the stage, and his Squire presents his shield to the Princess.

Sim. Who is the first that doth prefer himself?
Thai. A knight of Sparta, my renowned father;
And the device he bears upon his shield
Is a black Ethiop reaching at the sun; 20
The word, *Lux tua vita mihi.*
Sim. He loves you well that holds his life of you.

The Second Knight passes over.

Who is the second that presents himself?
Thai. A prince of Macedon, my royal father;
And the device he bears upon his shield 25
Is an arm'd knight that's conquer'd by a lady;
The motto thus, in Spanish, *Piu por dulzura que por fuerza.*

The Third Knight passes over.

Sim. And what's the third?
Thai. The third of Antioch;

27. *Piu . . . fuerza*] Dyce; *Pue Per doleera kee per forsa* Qq, Ff 3, 4. 28-30. *The third . . . apex.*] Divided as by Steevens; two lines in Qq, Ff 3, 4.

sent themselves," the words "The labour of . . . device" being equivalent to "the knights with their devices, on which they have spent so much ingenuity". This interpretation seems to be borne out by the novel, in which the corresponding passage is, "which [*sc.* the shields] being by the knights Page *deliuered to the Lady, and from her presented to the King her father, hée made playne to her the meaning of each imprese*"; and see the stage-direction to the text.

17. *prefer*] presents himself for reception.

21. *word*] motto, as frequently in the dramatists. Compare the extended sense of *word* in *Richard II.* I. iii. 152 and *Richard III.* V. iii. 349. So *The Advancement of Learning*, I. ii. 13: "therefore these times may justly bear in their *word* not only *plus ultra*, in precedence of the ancient *non ultra*," etc.

22. *that holds . . . you*] who represents the tenure of his life as being dependent on you.

27. *Piu*] Malone points out that this should be *Mas*, the rest of the motto being Spanish, not Italian.

And his device, a wreath of chivalry;
The word, *Me pompæ provexit apex.* 30

The Fourth Knight passes over.

Sim. What is the fourth?
Thai. A burning torch that's turned upside down;
The word, *Quod me alit, me extinguit.*
Sim. Which shows that beauty hath his power and will,
Which can as well inflame as it can kill. 35

The Fifth Knight passes over.

Thai. The fifth, a hand environed with clouds,
Holding out gold that's by the touchstone tried;
The motto thus, *Sic spectanda fides.*

The Sixth Knight, PERICLES, *passes over.*

Sim. And what's
The sixth and last, the which the knight himself 40
With such a graceful courtesy deliver'd?
Thai. He seems to be a stranger; but his present is
A wither'd branch, that's only green at top;
The motto, *In hac spe vivo.*
Sim. A pretty moral; 45
From the dejected state wherein he is,
He hopes by you his fortunes yet may flourish.

30. *pompæ*] Malone (Steevens); *Pompey* Qq, Ff 3, 4. 33. *Quod*] Malone; *Qui* Qq, Ff 3, 4. 39-41. *And what's . . . deliver'd?*] As in Dyce; two lines in Q 1, the first ending *which;* prose in the rest. 45-47. *A pretty . . . flourish.*] As in Rowe; two lines in Qq 1, 2, 3; prose in the rest.

29. *a wreath of chivalry*] a wreath with a motto which speaks of chivalrous attempt.
34. *his*] its.
41. *courtesy*] obeisance.
41. *deliver'd*] presented.
42. *his present*] that which he offers to our view.
46. *From*] emerging from.

First Lord. He had need mean better than his outward show
Can any way speak in his just commend;
For by his rusty outside he appears 50
To have practis'd more the whipstock than the lance.
Second Lord. He well may be a stranger, for he comes
To an honour'd triumph strangely furnished.
Third Lord. And on set purpose let his armour rust
Until this day, to scour it in the dust. 55
Sim. Opinion's but a fool, that makes us scan
The outward habit by the inward man.
But stay, the knights are coming; we'll withdraw
Into the gallery.

[*Exeunt. Great shouts, and all cry, "The mean knight!"*

58, 59. *But . . . gallery*] Divided as by Malone; after *coming* in Qq, Ff 3, 4.

48, 49. *He had . . . commend*] his endeavour must be far better than his outward show if he is justly to win any commendation.

51. *whipstock*] handle of a whip; *i.e.* he looks more like a carter than a knight. Compare Jonson, *The New Inn*, iii. 1: "Let him go, base *whipstock*". In *The Spanish Tragedy*, iv. i. 10, we have the form "whip *stalk*".

53. *honour'd*] dignified with every mark of pomp and pageantry.

55. *to scour . . . dust*] *sc.* in which he is sure to be rolled by his opponent.

56. *Opinion*] customary estimate; not, I think, "reputation, public opinion" (Schmidt).

57. *The outward . . . man*] Steevens would transpose *outward* and *inward*. But probably we have only an inversion, says Malone, as in *The Merchant of Venice*, ii. ix. 26: "that 'many' may be meant By the fool multitude".

"*The mean knight!*"] *i.e.* Hurrah for the knight in the rusty armour!

SCENE III.—*The Same. A Hall of State. A Banquet prepared.*

Enter SIMONIDES, THAISA, *Ladies, Lords, Knights from tilting, and Attendants.*

Sim. Knights,
To say you 're welcome were superfluous.
To place upon the volume of your deeds,
As in a title-page, your worth in arms,
Were more than you expect, or more than 's fit, 5
Since every worth in show commends itself.
Prepare for mirth, for mirth becomes a feast:
You are my guests.
Thai. But you, my knight and guest;
To whom this wreath of victory I give,
And crown you king of this day's happiness. 10
Per. 'Tis more by fortune, lady, than my merit.
Sim. Call it by what you will, the day is yours;
And here, I hope, is none that envies it.
In framing an artist art hath thus decreed,
To make some good, but others to exceed; 15

1, 2. *Knights, . . . superfluous.*] Divided as in Malone; one line in Qq, Ff 3, 4. 11. *my merit*] Qq 1, 2, 3; *by merit* (the rest).

4. *As in a title-page*] The title-pages of the day were frequently far more elaborately embellished than is the custom now.

6. *Since . . . itself*] since all real merit best commends itself by being shown in deed.

8. *You are my guests*] The old copies read "You are princes and my guests". With Steevens I have omitted "princes and," since all the guests were not princes, and the insertion spoils the metre.

14, 15. *In framing . . . exceed*] art, when engaged in the production of her disciples, determines that they shall have different degrees of excellence, and you are the scholar on whom she has spent her best pains. Steevens, on Malone's conjecture, gives "artists" for *an artist.*

And you're her labour'd scholar. Come, queen o' the feast,
For, daughter, so you are, here take your place;
Marshal the rest, as they deserve their grace.

Knights. We are honour'd much by good Simonides.

Sim. Your presence glads our days; honour we love, 20
For who hates honour hates the gods above.

Marshal. Sir, yonder is your place.

Per. Some other is more fit.

First Knight. Contend not, sir; for we are gentlemen
That neither in our hearts nor outward eyes
Envy the great nor do the low despise. 25

Per. You are right courteous knights.

Sim. Sit, sir; sit.
[*Aside.*] By Jove, I wonder, that is king of thoughts,
These cates resist me, he but thought upon.

Thai. By Juno, that is queen of marriage,
All viands that I eat do seem unsavoury, 30
Wishing him my meat. Sure, he's a gallant gentleman.

Sim. He's but a country gentleman;

27, 28. *By Jove . . . upon*] In the second of these lines I have adopted Dyce's conjecture "but" for *not*, which the following passage quoted by him from Wilkins's novel seems to demand: "In the end, all being seated by the Marshall at a table placed directly over against where the king and his daughter sate, as it were by some divine operation *both king and daughter at one instant were so strucke in loue with the noblenesse of his woorth, that they could not spare so much time to satisfie themselves with the delicacie of their viands for talking of his prayses*". The fact that the king mentions Pericles shows that he *is* thinking upon him.

27. *I wonder*] to my astonishment.

28. *cates*] delicacies; originally *acates*, things purchased. O.F. and Norman *acat*, purchase. Jonson always uses the longer form, as in *The Staple of News*, II. i. 16, *The Sad Shepherd*, I. i. 49, and *acater* for *cater*, *id.* ii. 2.

28. *resist me*] are distasteful to me, go against my appetite.

29. *marriage*] a trisyllable.

32. *He 's but . . . gentleman*] he is nothing more than an ordinary squire.

Has done no more than other knights have done,
Has broken a staff or so; so let it pass.

Thai. To me he seems like diamond to glass. 35

Per. Yon king's to me like to my father's picture,
Which tells me in that glory once he was;
Had princes sit, like stars, about his throne,
And he the sun for them to reverence.
None that beheld him, but like lesser lights 40
Did vail their crowns to his supremacy;
Where now his son's like a glow-worm in the night,
The which hath fire in darkness, none in light:
Whereby I see that Time's the king of men;
He's both their parent, and he is their grave, 45
And gives them what he will, not what they crave.

Sim. What, are you merry, knights?

First Knight. Who can be other in this royal presence?

Sim. Here, with a cup that's stor'd unto the brim,
As you do love, fill to your mistress' lips, 50
We drink this health to you.

Knights. We thank your grace.

Sim. Yet pause awhile;
Yon knight doth sit too melancholy,
As if the entertainment in our court
Had not a show might countervail his worth. 55
Note it not you, Thaisa?

32-34. *He's . . . pass*] As Boswell; lines end *more . . . Staffe, . . . passe*, in Qq, Ff 3, 4. 52, 53. *Yet . . . melancholy*] As Rowe; one line Qq, Ff 3, 4.

35. *diamond*] a trisyllable.

35. *to*] when compared to.

36. *like . . . picture*] like to a picture of my father.

41. *vail*] lower (as frequently both literally and figuratively).

42. *Where*] whereas.

43. *The which . . . light*] *sc.* and similarly I am unable to show myself as a shining light among great men.

50. *to*] in honour of.

55. *Had not . . . worth*] was not adequate in its magnificence to his deserts. For *countervail*, compare *Romeo and Juliet*, II. vi. 4.

Thai. What is it
To me, my father?
Sim. O! attend, my daughter:
Princes in this should live like gods above,
Who freely give to every one that comes
To honour them; 60
And princes not doing so are like to gnats,
Which make a sound, but kill'd are wonder'd at.
Therefore to make his entrance more sweet,
Here say we drink this standing-bowl of wine to him.
Thai. Alas! my father, it befits not me 65
Unto a stranger knight to be so bold;
He may my proffer take for an offence,
Since men take women's gifts for impudence.
Sim. How!
Do as I bid you, or you'll move me else. 70
Thai. [*Aside.*] Now, by the gods, he could not please me better.
Sim. And furthermore tell him, we desire to know of him,
Of whence he is, his name, and parentage.
Thai. The king my father, sir, has drunk to you.

59-62. *Who . . . at.*] Divided as by Dyce; three lines, ending *them: . . . Gnats . . . at* in Qq, Ff 3, 4. 69, 70. *How! . . . else.*] As in Steevens; one line in Qq, Ff 3, 4.

61, 62. *And princes . . . at*] and princes that show no princely virtues are like to noisy gnats; they make a great fuss, but when they are no more, every one wonders at the attention which was paid to their doings.

63. *entrance*] a trisyllable. Dyce adopts Walker's conjecture, *entertain*, and *entrance* is certainly suspicious. Compare line 54 above.

64. *standing-bowl*] a bowl with a foot or pedestal. Compare Heywood, *The Silver Age*, ii. 1 (*stage-direction*): "They present him with a *standing-bowl*"; *The Iron Age*, i. 1:—

"Fill me a *standing-bowl* of Greekish wine".

Per. I thank him. 75
Thai. Wishing it so much blood unto your life.
Per. I thank both him and you, and pledge him freely.
Thai. And further he desires to know of you,
Of whence you are, your name and parentage.
Per. A gentleman of Tyre; my name, Pericles; 80
My education been in arts and arms;
Who, looking for adventures in the world,
Was by the rough seas reft of ships and men,
And after shipwreck driven upon this shore.
Thai. He thanks your grace; names himself Pericles, 85
A gentleman of Tyre,
Who only by misfortune of the seas
Bereft of ships and men, cast on this shore.
Sim. Now, by the gods, I pity his misfortune,
And will awake him from his melancholy. 90
Come, gentlemen, we sit too long on trifles,
And waste the time which looks for other revels.
Even in your armours, as you are address'd,
Will very well become a soldier's dance.
I will not have excuse, with saying this 95

86, 87. *A gentleman . . . seas*] Divided as by Collier; one line in Qq, Ff 3, 4.

80-84. *A gentleman . . . shore*] In the novel this passage is reproduced almost *literatim*: "Pericles . . . thus returneth what hée is, that hée was a gentleman of Tyre, his name Pericles, his education béene in Artes and Armes, who looking for adventures in the world, was by the rough and vnconstant Seas, most vnfortunately bereft both of shippes and men, and after shipwrecke throwen vpon that shoare". For *been* (line 81) Singer conjectures and Hudson reads "'s been".

88. *Bereft . . . shore*] We might perhaps read, "*Was*, reft . . . men, cast," etc.

93, 94. *Even . . . dance*] A blending of "Even in your armour, a soldier's dance will be very becoming," and "Even in your armour, you will very well become a soldier's dance".

93. *address'd*] equipped, furnished.

Loud music is too harsh for ladies' heads,
Since they love men in arms as well as beds.
[*The Knights dance.*
So this was well ask'd, 'twas so well perform'd.
Come, sir;
Here is a lady that wants breathing too: 100
And I have heard, you knights of Tyre
Are excellent in making ladies trip,
And that their measures are as excellent.

Per. In those that practise them they are, my lord.

Sim. O! that's as much as you would be denied 105
Of your fair courtesy.
[*The Knights and Ladies dance.*
Unclasp, unclasp;
Thanks, gentlemen, to all; all have done well,
[*To Pericles.*] But you the best. Pages and lights, to conduct
These knights unto their several lodgings! Yours, sir,
We have given order to be next our own. 110

Per. I am at your grace's pleasure.

Sim. Princes, it is too late to talk of love,

109, 110. *Yours, . . . own.*] Divided as by Malone; one line in Qq, Ff 3, 4.

96. *Loud music*] "*i.e.* the loud noise made by the clashing of their armour" (Malone).

97. *arms*] probably with an equivoque.

98. *So this . . . perform'd*] this has been so skilfully performed that it well justifies my having made the request.

100. *breathing*] exercise. Compare *All 's Well that Ends Well*, I. ii. 17; *Hamlet*, V. ii. 181.

101. *And . . . heard*] Malone inserts "often" before *heard*.

102. *trip*] with a quibble.

103. *measures*] used of dances generally, but especially a grave and solemn dance. Compare *Much Ado About Nothing*, II. i. 80: "as a *measure*, full of state and ancientry".

105, 106. *that's . . . courtesy*] that answer is as much as if you would have it said that you yourself can claim no praise for such courtly accomplishments.

And that's the mark I know you level at;
Therefore each one betake him to his rest;
To-morrow all for speeding do their best. 115
[*Exeunt.*

SCENE IV.—*Tyre. A Room in the Governor's House.*

Enter HELICANUS *and* ESCANES.

Hel. No, Escanes, know this of me,
Antiochus from incest liv'd not free;
For which, the most high gods not minding longer
To withhold the vengeance they had in store,
Due to this heinous capital offence, 5
Even in the height and pride of all his glory,
When he was seated in a chariot
Of an inestimable value, his daughter with him,
A fire from heaven came and shrivell'd up
Their bodies, even to loathing; for they so stunk, 10
That all those eyes ador'd them ere their fall
Scorn now their hand should give them burial.

Esca. 'Twas very strange.

Hel. And yet but justice; for though
This king were great, his greatness was no guard
To bar heaven's shaft, but sin had his reward. 15

Esca. 'Tis very true.

3-6. *For . . . glory,*] Arranged as by Malone. 7-9. *When . . . up*] Arranged as by Dyce. 13-15. *And . . . reward.*] Divided as by Malone; the lines end *great, . . . shaft, . . . reward* in Qq, Ff 3, 4.

115. *for speeding*] to ensure success.

Scene IV.

3. *minding*] being of the mind, proposing.

8. *his*] I have struck out *and* before this word as making the metre rougher even than it need be, and as being unnecessary to the sense.

13. *justice*] Steevens reads "just".

15. *his*] its.

Enter two or three Lords.

First Lord. See, not a man, in private conference
Or council has respect with him but he.
Second Lord. It shall no longer grieve without reproof.
Third Lord. And curs'd be he that will not second it. 20
First Lord. Follow me then. Lord Helicane, a word.
Hel. With me? and welcome. Happy day, my lords.
First Lord. Know that our griefs are risen to the top,
And now at length they overflow their banks.
Hel. Your griefs! for what? wrong not the prince you love. 25
First Lord. Wrong not yourself then, noble Helicane;
But if the prince do live, let us salute him,
Or know what ground's made happy by his breath.
If in the world he live, we'll seek him out;
If in his grave he rest, we'll find him there; 30
And be resolv'd he lives to govern us,
Or dead, gives cause to mourn his funeral,
And leaves us to our free election.
Second Lord. Whose death's indeed the strongest in our censure:

18. *but he*] *sc.* Escanes.
19. *It shall . . . reproof*] such discourteous treatment shall no longer go without remonstrance from us.
23. *griefs*] grievances (as frequently).
27. *let us . . . him*] let us pay him our respects in person.
31. *And be . . . us*] *sc.* "If in the world he live".
31. *resolv'd*] assured.
32. *gives*] Here, with Rowe (ed. 2) and Malone, I follow Q 5. The earlier Quartos have *give's*, *i.e.* give us, and with that reading, *cause* would mean by telling us the truth of the matter.
33. *leaves*] So Malone for *leave*. This correction seems to be confirmed by the novel: "that even now, the power being, by his death, in their hands, they would create to themselves a new soueraigne".
34. *Whose . . . censure*] us who feel most strongly convinced of his death.
34. *censure*] opinion, judgment.

And knowing this kingdom is without a head, 35
Like goodly buildings left without a roof
Soon fall to ruin, your noble self,
That best know how to rule and how to reign,
We thus submit unto, our sovereign.

All. Live, noble Helicane! 40

Hel. For honour's cause forbear your suffrages:
If that you love Prince Pericles, forbear.
Take I your wish, I leap into the seas,
Where's hourly trouble for a minute's ease.
A twelvemonth longer, let me you entreat 45
For to forbear the absence of your king;
If in which time expir'd he not return,
I shall with aged patience bear your yoke.
But if I cannot win you to this love,
Go search like nobles, like noble subjects, 50
And in your search spend your adventurous worth;
Whom if you find, and win unto return,
You shall like diamonds sit about his crown.

First Lord. To wisdom he's a fool that will not yield;

41. *For honour's cause*] Singer, ed. 2 (Dyce); *Try honour's cause*; Qq, Ff 3, 4.

35. *is*] Malone gives "if," putting the next line in a parenthesis and inserting "will" before *fall* (line 37). Steevens reads "*Will* soon," etc.

36. *Like*] possibly = as. Compare above, I. i. 163. Otherwise we must suppose an ellipsis: "like goodly buildings *which being* left," etc.

43. *Take . . . wish*] if I accede to your wish.

43. *seas*] figuratively.

45. *you entreat*] Hudson's transposition of *entreat you*.

46. *For to forbear*] So I have edited for the sake of the metre. The pleonasm was frequent of old, especially in entreaties and commands Compare *All's Well that Ends Well*, v. iii. 181; *The Winter's Tale*, I. ii. 427; *Hamlet*, III. i. 175. Steevens gives "To forbear *choice i'* the"; Hudson, on an anonymous conjecture, "*Still* to"; Nicholson proposes "*Yet* to".

47. *If in . . . expir'd*] if at the expiration of that time. Compare I. i. 117, above.

48. *aged patience*] the endurance of an old man not equal to so heavy a burden.

49. *to this love*] to show me so much consideration as to wait this time.

And since Lord Helicane enjoineth us, 55
We with our travels will endeavour it.

Hel. Then you love us, we you, and we'll clasp hands:
When peers thus knit, a kingdom ever stands.

[*Exeunt.*

SCENE V.—*Pentapolis. A Room in the Palace.*

Enter SIMONIDES, *reading a letter; the Knights meet him.*

First Knight. Good morrow to the good Simonides.

Sim. Knights, from my daughter this I let you know,
That for this twelvemonth she'll not undertake
A married life.
Her reason to herself is only known, 5
Which yet from her by no means can I get.

Second Knight. May we not get access to her, my lord?

Sim. Faith, by no means; she hath so strictly tied
Her to her chamber that 'tis impossible.
One twelve moons more she'll wear Diana's livery; 10
This by the eye of Cynthia hath she vow'd,
And on her virgin honour will not break it.

2. *this . . . know*] Clarke remarks, "The expedient here devised by Simonides for having the suitors 'well despatched,' is, indeed, not very consonant with the dignity of truth; but it is quite characteristic of the waggish tendency to stratagem shown by the royal old gentleman, in proceeding to 'dissemble' his satisfaction at his daughter's choice, and to play off a pretended anger at the lovers' mutual affection, that he may keep them in a flutter of suspense until he choose to join their hands and bid them wed at once as the penalty of their transgression in daring to fall in love with each other without his leave. Steevens solemnly demurs to this conduct of Simonides; yet, though it may not be 'ingenuous,' it is perfectly in character—diplomatically as well as dramatically."

10. *One twelve moons*] This idiom is frequent enough with substantives of duration, measure, weight, etc. Compare *Coriolanus*, IV. i. 55: "*one* seven years"; *Macbeth*, V. v. 37: "*this* three mile". So, strictly speaking, "a sennight," "a fortnight".

Third Knight. Loath to bid farewell, we take our leaves.
[*Exeunt Knights.*

Sim. So,
They are well dispatch'd; now to my daughter's letter.
She tells me here, she 'll wed the stranger knight,
Or never more to view nor day nor light.
'Tis well, mistress; your choice agrees with mine;
I like that well: nay, how absolute she 's in 't,
Not minding whether I dislike or no!
Well, I do commend her choice,
And will no longer have it be delay'd.
Soft! here he comes: I must dissemble it.

Enter PERICLES.

Per. All fortune to the good Simonides!
Sim. To you as much, sir! I am beholding to you
For your sweet music this last night: I do
Protest my ears were never better fed
With such delightful pleasing harmony.

14-16. *So, . . . knight,*] Arranged as by Malone; three lines, ending *dispatcht: . . . heere, . . . Knight,* in Qq, Ff 3, 4. 21-23. *Well, . . . it.*] Divided as by Malone (1790); the lines end *longer . . . comes, . . . it* in Qq, Ff 3, 4. 26, 27. *I do . . . fed*] Divided as by Malone; one line in Qq, Ff 3, 4.

13. *Loath . . . leaves*] Steevens reads "*Though* loath," etc. Abbott, *Shakespearian Grammar*, § 480, gives the value of a dissyllable to *fare*—in *farewell.*

17. *to view*] The construction is as though he had said "she vows to wed or never to view," etc.

18. *'Tis well, mistress*] Steevens transposes, "Mistress, 'tis well".

19. *absolute*] determined, positive. Compare *Hamlet*, v. i. 148: "how *absolute* the knave is!"

25. *beholding*] The active participle originated in a mistake for "beholden," the passive participle, in the sense of under an obligation, a sense not found in other parts of the verb, though a natural one of *behold.* See *New Eng. Dict. s.v.*, and Abbott, *Shakespearian Grammar*, § 372.

Per. It is your grace's pleasure to commend,
Not my desert.
Sim. Sir, you are music's master. 30
Per. The worst of all her scholars, my good lord.
Sim. Let me ask you one thing.
What do you think of my daughter, sir?
Per. A most virtuous princess.
Sim. And she is fair too, is she not? 35
Per. As a fair day in summer; wondrous fair.
Sim. My daughter, sir, thinks very well of you;
Ay, so well, sir, that you must be her master,
And she will be your scholar: therefore look to it.
Per. I am unworthy for her schoolmaster. 40
Sim. She thinks not so; peruse this writing else.
Per. [*Aside.*] What 's here?
A letter that she loves the knight of Tyre!
'Tis the king's subtilty to have my life.
O! seek not to entrap me, gracious lord, 45
A stranger and distressed gentleman,
That never aim'd so high to love your daughter,
But bent all offices to honour her.
Sim. Thou hast bewitch'd my daughter, and thou art
A villain.

32, 33. *Let . . . sir?*] As in Qq, Ff; prose by Camb. Editors. 42, 43. *What's . . . Tyre!*] Divided as by Malone; one line in Qq, Ff 3, 4. 49. 50. *Thou . . . villain.*] Divided as by Malone; the first line ends *daughter*, in Qq, Ff 3, 4.

41. *peruse . . . else*] *sc.* if you do not believe me. Compare *King John*, IV. i. 108: "see else yourself."

47. *so . . . to love*] For the omission of *as* or of *so*, and sometimes of both, in relatival constructions, see Abbott, *Shakespearian Grammar*, § 281.

48. *all offices*] my whole duty.

49. *Thou . . . daughter*] Compare *A Midsummer-Night's Dream*, I. i. 27 ff.; *Othello*, I. ii. 63: "Damn'd as thou art, thou hast enchanted her," said by Brabantio to Othello.

Per. By the gods, I have not: 50
Never did thought of mine levy offence;
Nor never did my actions yet commence
A deed might gain her love or your displeasure.
Sim. Traitor, thou liest.
Per. Traitor!
Sim. Ay, traitor.
Per. Even in his throat, unless it be the king, 55
That calls me traitor, I return the lie.
Sim. [*Aside.*] Now, by the gods, I do applaud his courage.
Per. My actions are as noble as my thoughts,
That never relish'd of a base descent.
I came into your court for honour's cause, 60
And not to be a rebel to her state;
And he that otherwise accounts of me,
This sword shall prove he's honour's enemy.
Sim. No?
Here comes my daughter, she can witness it. 65

50-53. *By . . . displeasure.*] Divided as by Rowe.

51. *levy offence*] as though a traitor levying arms against a sovereign.

55, 56. *Even . . . lie*] Staunton in a note on *2 Henry IV.* I. ii. 94, quotes from a curious old Italian treatise on War and the Duello a passage in which the different gradations of giving the lie are enumerated, as the simple "Thou liest"; then, "Thou liest in the throat"; "Thou liest in throat like a rogue"; "Thou liest in the throat like a rogue as thou art"; the last being an insult which could not be passed by without a challenge to combat. In *Hamlet*, II. ii. 601, we have:—

"gives me the lie i' the throat,
As deep as to the lungs";

and in Webster, *The Devil's Law Case*, IV. ii.: "I 'll give the lie in the stomach,—That's somewhat deeper than the throat". For the reservation here, compare *Richard II.* I. i. 58-60.

59. *That never . . . descent*] which never had the slightest flavour of mean birth. Compare *Hamlet*, III. i. 120: "for virtue cannot so inoculate our old stock but we shall *relish* of it" (*sc.* original depravity).

65. *it*] *sc.* that you are guilty of treachery.

Enter THAISA.

Per. Then, as you are as virtuous as fair,
Resolve your angry father, if my tongue
Did e'er solicit, or my hand subscribe
To any syllable that made love to you?
Thai. Why, sir, say if you had, 70
Who takes offence at that would make me glad?
Sim. Yea, mistress, are you so peremptory?
[*Aside.*] I am glad on't with all my heart.
I'll tame you; I'll bring you in subjection.
Will you, not having my consent, 75
Bestow your love and your affections
Upon a stranger? [*Aside*] who, for aught I know,
May be, nor can I think the contrary,
As great in blood as I myself.
Therefore hear you, mistress; either frame 80
Your will to mine; and you, sir, hear you,
Either be rul'd by me, or I will make you—
Man and wife.
Nay, come, your hands and lips must seal it too;
And being join'd, I'll thus your hopes destroy; 85
And for a further grief,—God give you joy!
What! are you both pleas'd?
Thai. Yes, if you love me, sir.
Per. Even as my life my blood that fosters it.

70, 71. *Why, . . . glad?*] Divided as by Malone; the first line ends *offence* in Qq, Ff 3, 4.

67. *Resolve*] solve his doubts by saying, etc.

72. *peremptory*] absolute, positive. Compare line 19, above.

88. *Even . . . it*] The earlier Quartos read as in the text, in which case the sense will be "Even as my life loves the blood which fosters it". Dyce, Delius, Staunton, Clarke and others give "life, *or*," follow-

Sim. What! are you both agreed?

Thai. Per. Yes, if it please your majesty. 90

Sim. It pleaseth me so well, that I will see you wed;
Then with what haste you can, get you to bed.

[*Exeunt.*

ing the later copies. Steevens compares *Julius Cæsar*, II. i. 289, 290:—

"As dear to me as are the ruddy drops
That visit my sad heart".

ACT III

Enter GOWER.

Now sleep y-slaked hath the rout;
No din but snores the house about,
Made louder by the o'er-fed breast
Of this most pompous marriage-feast.
The cat, with eyne of burning coal, 5
Now couches fore the mouse's hole;
And crickets sing at the oven's mouth,
E'er the blither for their drouth.
Hymen hath brought the bride to bed,
Where, by the loss of maidenhead, 10
A babe is moulded. Be attent,
And time that is so briefly spent
With your fine fancies quaintly eche;
What's dumb in show I'll plain with speech.

1. *y-slaked*] See note on line 35 below.

1. *rout*] *sc.* of revellers.

4. *pompous*] magnificent, full of pomp. Compare *As You Like It*, v. iv. 188; *Richard II.* iv. i. 250. The sinister sense in which we now use the word was unknown to the Elizabethans, while we have quite lost the sense it had with them.

5. *eyne*] The archaic plural occurs frequently in Shakespeare, but only for the sake of rhyme.

8. *E'er*] Dyce's conjecture for *Are* of the old copies. Steevens conjectured *As;* Delius gives *All* (Taylor's conjecture).

11. *attent*] Compare *Hamlet*, i. ii. 193.

13. *With . . . eche*] with play of your ingenious fancies eke out the short interval.

13. *eche*] an old spelling of *eke* found in the first Folio of *Henry V.* III. Chorus, 35, and in the later Quartos of *The Merchant of Venice*, III. ii. 23.

Dumb-show.

Enter PERICLES *and* SIMONIDES *at one door, with Attendants; a Messenger meets them, kneels, and gives* PERICLES *a letter:* PERICLES *shows it to* SIMONIDES; *the Lords kneel to* PERICLES. *Then enter* THAISA *with child, and* LYCHORIDA: SIMONIDES *shows his daughter the letter; she rejoices: she and* PERICLES *take leave of her father, and all depart.*

By many a dern and painful perch 15
Of Pericles the careful search
By the four opposing coigns,
Which the world together joins,
Is made with all due diligence,
That horse and sail and high expense, 20
Can stead the quest. At last from Tyre,
Fame answering the most strange inquire,
To the court of King Simonides
Are letters brought, the tenour these;
Antiochus and his daughter dead; 25
The men of Tyrus on the head
Of Helicanus would set on
The crown of Tyre, but he will none:
The mutiny he there hastes t' oppress;
Says to 'em, if King Pericles 30

15. *dern*] O.E. *derne*, secret, obscure; hence solitary, wild, drear.

15. *perch*] a measure of land=five and a half yards.

17. *coigns*] corners. Fr. *coign*, a corner; Lat. *cuneus*, a wedge. Of old spelt indifferently "coign" and "coing". Compare *Coriolanus*, v. iv. 1; *Macbeth*, I. vi. 7.

21. *Can . . . quest*] can aid the search. For *stead*, compare *The Tempest*, I. ii. 165.

22. *strange*] apparently means enquiry made in strange, distant lands. Malone reads *strong*.

29. *oppress*] crush.

Come not home in twice six moons,
He, obedient to their dooms,
Will take the crown. The sum of this,
Brought hither to Pentapolis,
Y-ravished the regions round, 35
And every one with claps can sound,
"Our heir-apparent is a king!
Who dream'd, who thought of such a thing?"
Brief, he must hence depart to Tyre:
His queen, with child, makes her desire, 40
Which who shall cross? along to go;
Omit we all their dole and woe:
Lychorida, her nurse, she takes,
And so to sea. Their vessel shakes
On Neptune's billow; half the flood 45
Hath their keel cut: but fortune's mood
Varies again; the grisled north
Disgorges such a tempest forth,

35. *Y-ravished*] Malone (Steevens); *Iranyshed* Q 1; *Irany shed* Q 2; *Irony shed* (the rest). 46. *fortune's mood*] Malone (Steevens); *fortune mou'd* (or *moou'd* or *mov'd*) Qq, Ff 3, 4.

32. *dooms*] judgments, what they deem.

35. *Y-ravished*] "The participial prefix *y-* is only two or three times used in Shakespeare's plays: *y-clept*, *y-clad*, *y-slaked*. In E.E. *y-* is prefixed to other forms of speech beside participles, like the German *ge-*. But in Elizabethan English the *y-* was wholly disused except as a participial prefix, and even the latter was archaic. Hence we must explain as follows [the passage in the text]. Shakespeare was probably going to write (as in the same speech, line 1, '*y-slaked* hath') '*y-ravished* the regions hath,' but the necessity of the rhyme, and the diminished sense of the grammatical force of the participial prefix, made him alter the construction" (Abbott, *Shakespearian Grammar*, § 345). Peele, the most archaic of the dramatists, has *y-clypped*, *y-blinded*, *y-born*, *y-comen*, *y-clad*, etc.

36. *can*] = gan, *ginnan*, to begin. See Mr. Craig's note in the Little Quarto Shakespeare.

37. *heir-apparent*] *sc.* by marriage with Thaisa, Simonides's only child.

40. *with child*] being enceinte.

47. *grisled*] originally "grey," Fr. *gris*, then "sombre".

That, as a duck for life that dives,
So up and down the poor ship drives. 50
The lady shrieks, and well-a-near
Does fall in travail with her fear;
And what ensues in this fell storm
Shall for itself itself perform.
I nill relate, action may 55
Conveniently the rest convey,
Which might not what by me is told.
In your imagination hold
This stage the ship, upon whose deck
The sea-tost Pericles appears to speak. [*Exit.* 60

SCENE I.

Enter PERICLES, *on shipboard.*

Per. Thou god of this great vast, rebuke these surges,
Which wash both heaven and hell; and thou, that hast
Upon the winds command, bind them in brass,
Having call'd them from the deep. O! still
Thy deafening, dreadful thunders; gently quench 5
Thy nimble, sulphurous flashes. O! how, Lychorida,

60. *sea-tost*] Rowe; *seas tost* Qq, Ff 3, 4.

51. *well-a-near*] well-a-day, alas. Halliwell, *Dict. Arch. and Prov. Words*, gives "Well-an-ere, Alas! *North*".

57. *Which might . . . told*] which (action) could not represent the facts that I, as Chorus, have related.

Scene I.

1. *vast*] a substantive, as in *The Winter's Tale*, I. i. 33; *The Tempest*, I. ii. 327; and *vast, wast, waste, Hamlet*, I. ii. 198.

3. *bind . . . brass*] "in their brazen caves. Compare *2 Henry VI.* III. ii. 89; also Nash, *Jack Wilton* (Gosse, p. 187), 'If there ever be a blasphemous conjurour, that can call the windes from their *brazen caves*'" (Craig).

4. *call'd*] Dyce (ed. 2) reads *recall'd*.

6. *Thy nimble . . . flashes*] compare *King Lear*, II. iv. 167, IV. vii. 34.

How does my queen? Thou stormest venomously;
Wilt thou spit all thyself? The seaman's whistle
Is as a whisper in the ears of death,
Unheard. Lychorida! Lucina, O! 10
Divinest patroness, and midwife gentle
To those that cry by night, convey thy deity
Aboard our dancing boat; make swift the pangs
Of my queen's travails.

Enter LYCHORIDA, *with an infant.*

Now, Lychorida!

Lyc. Here is a thing too young for such a place, 15
Who, if it had conceit, would die, as I
Am like to do. Take in your arms this piece
Of your dead queen.

Per. How, how, Lychorida!

Lyc. Patience, good sir; do not assist the storm.
Here 's all that is left living of your queen, 20
A little daughter: for the sake of it,
Be manly, and take comfort.

Per. O you gods!
Why do you make us love your goodly gifts,
And snatch them straight away? We here below

7, 8. *Thou stormest venomously; Wilt*] Dyce; *then storme venomously, Wilt* Qq, Ff 3, 4. 11. *midwife*] Malone; *my wife* Qq, Ff 3, 4. 15-18. *Here . . . queen.*] Divided as by Malone; three lines, ending *place, . . . dye; . . . Queene,* in Qq, Ff 3, 4.

12. *cry*] *sc.* in the throes of childbirth.

12. *deity*] godhood. Compare *The Winter's Tale,* IV. iv. 26.

16. *conceit*] faculty of conceiving. Compare *The Winter's Tale,* I. ii. 224.

17. *piece*] frequently of persons, as in *The Winter's Tale,* V. i. 94, but here in a more literal sense as flesh of her flesh.

19. *do not . . . storm*] do not add to the general turmoil. In *The Tempest,* I. i. 15, "You do assist the storm" has a slightly different sense, that of interfering with the work of the sailors.

Recall not what we give, and therein may 25
Vie honour with you.

Lyc. Patience, good sir,
Even for this charge.

Per. Now, mild may be thy life!
For a more blust'rous birth had never babe:
Quiet and gentle thy conditions! for
Thou art the rudeliest welcome to this world 30
That e'er was prince's child. Happy what follows!
Thou hast as chiding a nativity
As fire, air, water, earth, and heaven can make,
To herald thee from the womb; even at the first
Thy loss is more than can thy portage quit, 35
With all thou canst find here. Now the good gods
Throw their best eyes upon 't!

26, 27. *Patience, . . . charge.*] Divided as by Malone; one line in Qq, Ff 3, 4. 34-37. *To . . . upon 't!*] Divided as by Steevens; the lines end *wombe: . . . can . . . heere: . . . upon't* in Qq, Ff 3, 4.

26. *Vie*] Mason's conjecture for *Use* of Qq, Ff 3, 4, adopted by most modern editors, though the Cambridge Editors retain *Use*. Compare IV. Prologue, 33, and see note there.

27. *Even . . . charge*] if only for the sake of the babe left to your care.

29. *conditions*] generally taken as = temper, disposition, as so frequently. The two next lines, however, seem to indicate the sense of state, manner of life.

30. *welcome*] altered by Malone to *welcom'd*, is supported by the text of Wilkins's novel, quoted by Staunton: "Poor inch of nature (quoth he) thou art as *rudely welcome* to the worlde as ever Princess Babe was, and hast as chiding a nativitie as fire, ayre, earth and water can affoord thee".

31. *Happy what follows!*] may your after-life be happy!

32. *chiding*] noisy. Compare *1 Henry IV.* III. i. 45.

34-36. *even . . . here*] whatever good hap may hereafter attend you in this new sphere, nothing can make up for the loss you have sustained (in the death of your mother) at the very moment of your safe arrival in the harbour of life.

35. *portage*] is only once again used by Shakespeare, *Henry V.* III. i. 10, and there it means "port-hole". Here the word seems to be used like "harbourage" in I. iv. 100, though that scene is not Shakespeare's. In *Titus Andronicus*, I. i. 73 (whoever the author), we have "she weighed her *anchorage*," which Schmidt explains as "the anchor and all the necessary tackle for anchoring". To me the phrase seems rather to be a blending of "weighed her anchor" and "left her anchorage".

35. *quit*] requite.

Enter two Sailors.

First Sail. What courage, sir? God save you!

Per. Courage enough. I do not fear the flaw;
It hath done to me the worst. Yet for the love 40
Of this poor infant, this fresh-new sea-farer,
I would it would be quiet.

First Sail. Slack the bolins there! Thou wilt not,
wilt thou? Blow, and split thyself.

Second Sail. But sea-room, an the brine and cloudy 45
billow kiss the moon, I care not.

First Sail. Sir, your queen must overboard: the sea
works high, the wind is loud, and will not lie
till the ship be cleared of the dead.

47-49. *Sir, . . . dead.*] Three lines, ending *hie, . . . Ship . . . dead*, in Qq 1, 2, 3; three lines, ending *ouer board, . . . lowd, . . . dead*, in Qq 4, 5, 6, Ff 3, 4; prose in Malone.

39. *flaw*] Dyce (*Glossary*) quotes Cotgrave: "A flaw (or gust) of wind: *Tourbillon* de vent"; and Smith's *Sea Grammar* (1627), p. 46: "A flaw of wind is a gust, which is very violent upon a sudden, but quickly endeth".

43. *bolins*] "are ropes for steadying a sail when the wind is strong, fastened to the weather side of a sail by 'bridles' and passing to the larboard or starboard bow. Captain Smith (*Accidence for Young Seamen*) has the opposite command (see Arber, *Virginia*, p. 798), '*hawle close* your main bowline' . . ." (Craig). Steevens quotes *The Two Noble Kinsmen*, IV. i. 148, 149:—

"the wind is fair:
Top the *bowling*".

43, 44. *Thou wilt . . . thou?*] apostrophising the storm.

44-46. *Blow . . . not*] Compare *The Tempest*, I. i. 8: "Blow till thou burst thy wind, if room enough".

48. *works high*] runs high. Craig quotes Drayton, *Polyolbion*, Song xxii.: "the *high-working sea*".

48, 49. *will not . . . dead*] Steevens quotes Twine's translation: "My lord, pluck up your hearte, and be of good cheere, and consider, I pray you, that the ship may not abide to carry the dead carkas, and therefore commaund it to be cast into the sea, that we may the better escape". Compare *A Cure for a Cuckold*, by Webster and Rowley (p. 202, ed. Dyce):—

"*Less.* Shall I go over
In the same bark with you?
Bou. Not for yon town
Of Calais; you know '*tis dangerous*
At sea with a dead body."

On this superstition, which though prevalent among sailors, is not confined to them, some discussion will be found in the pages of *Notes and Queries* at various dates between 29th

Per. That's your superstition. 50

First Sail. Pardon us, sir; with us at sea it hath been still observed, and we are strong in custom. Therefore briefly yield her, for she must overboard straight.

Per. As you think meet. Most wretched queen! 55

Lyc. Here she lies, sir.

Per. A terrible childbed hast thou had, my dear;
No light, no fire: the unfriendly elements
Forgot thee utterly; nor have I time
To give thee hallow'd to thy grave, but straight 60
Must cast thee, scarcely coffin'd, in the ooze;
Where, for a monument upon thy bones,
And aye-remaining lamps, the belching whale

63. *aye-remaining*] Steevens (Malone); *ayre* (or *air*) *remayning* (or *remaining*) Qq, Ff 3, 4.

September, 1900, and 16th February, 1901. Many instances are quoted, the earliest being from Plutarch's *Life of Cato Uticensis*, who, when bringing back the ashes of his brother from Thrace to Italy, was begged by his friends to put them in a separate ship. This he refused to do, and out of all the fleet his vessel alone had a perilous passage. Fuller is cited in regard to the body of Saint Louis which was thrown overboard because "a ship cannot abide to be made a bier". It is also stated that sailors believe the presence of a corpse causes the vessel in which it is borne to sail slower. But no explanation is offered as to the origin of the superstition. Sailors are no doubt much given to omens and prognostications, and there is to them apparently something uncanny in the association of the living and the dead as shipmates.

51-55. *Pardon . . . queen*] Malone was the first to read this passage as prose throughout and to transfer the words "for she must overboard straight" from Pericles (as in the old copies) to the First Sailor. For a full history of the text and the various conjectures made, see note in the Cambridge Shakespeare at the end of the play.

52. *we are . . . custom*] Here *custom* is Boswell's conjecture for *easterne*, and it is proved by the words of the novel: "But the Maister going on, tolde him, that *by long experience they had tried*, that a shippe may not abide to carry a dead carcase . . ."; and again: "but we that *by long practise have tried* the proofe of it," etc.

59. *Forgot thee utterly*] had no concern for your perilous plight.

61. *ooze*] muddy bed of the sea; A.S. *waze* and *wos*. Compare *The Tempest*, III. iii. 100: "my son in the *ooze* is bedded."

62. *for*] in place of.

63. *aye-remaining*] ever kept alight.

And humming water must o'erwhelm thy corpse,
Lying with simple shells. O Lychorida! 65
Bid Nestor bring me spices, ink and paper,
My casket and my jewels; and bid Nicander
Bring me the satin coffer: lay the babe
Upon the pillow. Hie thee, whiles I say
A priestly farewell to her: suddenly, woman. 70
[*Exit Lychorida.*

Second Sail. Sir, we have a chest beneath the hatches,
caulked and bitumed ready.

Per. I thank thee. Mariner, say what coast is this?

Second Sail. We are near Tarsus.

Per. Thither, gentle mariner, 75
Alter thy course for Tyre. When canst thou reach it?

Second Sail. By break of day, if the wind cease.

68. *coffer*] Malone; *Coffin* Qq, Ff 3, 4. 71, 72. *Sir, . . . ready.*] Prose in Malone; two lines, the first ending *hatches*, Qq, Ff 3, 4.

An allusion to the Roman custom of placing lighted lamps in tombs.

63. *belching*] spouting. Compare *Troilus and Cressida*, v. v. 23: "like scaled sculls before the *belching whale*".

66. *spices*] for embalming the body.

67. *My casket . . . jewels*] *i.e.* the casket containing my jewels.

68. *the satin coffer*] It is disputed whether the coffer was that in which she was afterwards laid, or merely a coffer from which Pericles takes the cloth of state to be used as a shroud. Further, whether it was a coffer lined with satin, or one containing satins and other rich materials for dress. Later on, III. iv. 1, 2, we have, "this letter . . . Lay with you in your coffer," but the word there may be used of the chest here offered by the sailor.

69. *Hie thee*] make haste: *Hie*, originally to strive, exert oneself, pant; hence hasten.

70. *A priestly farewell*] the Service for the Dead, or portions of it.

72. *caulked . . . ready*] Steevens quotes Twine's translation: " . . . a large *chest*,—and we will seare it all over with pitch and rozen melted together," etc.

72. *bitumed*] made water-tight with bitumen.

76. *thy . . . Tyre*] your course now set for Tyre; or possibly *for* is used as = instead of for Tyre, *Alter* being used as an equivalent to "make your course otherwise than". Delius, quoting Wilkins's novel, reads *from*, a conjecture which he ascribes to Mommsen, and which was also made by Collier.

Per. O! make for Tarsus.
There will I visit Cleon, for the babe
Cannot hold out to Tyrus; there I'll leave it 80
At careful nursing. Go thy ways, good mariner;
I'll bring the body presently. [*Exeunt.*

SCENE II.—*Ephesus. A Room in Cerimon's House.*

Enter CERIMON, *with a Servant, and some Persons who have been shipwrecked.*

Cer. Philemon, ho!

Enter PHILEMON.

Phil. Doth my lord call?
Cer. Get fire and meat for these poor men;
'T has been a turbulent and stormy night.
Serv. I have been in many; but such a night as this 5
Till now I ne'er endur'd.
Cer. Your master will be dead ere you return;
There's nothing can be minister'd to nature
That can recover him. [*To Philemon.*] Give this to the 'pothecary
And tell me how it works.

[*Exeunt all but Cerimon.*

81. *thy ways*] on your way. The old genitive, as in *whiles*, line 69, above.

82. *presently*] without delay; not "immediately," as more frequently in Shakespeare.

Scene II.

5, 6. *but such . . . endur'd*] Malone quotes *Macbeth*, II. iv. 1-4; *King Lear*, III. ii. 45-48; *Julius Cæsar*, I. iii. 5-10.

9. *'pothecary*] an aphetic form of "apothecary". Compare *Romeo and Juliet*, V. iii. 289. Malone remarks: "The recipe that Cerimon sends to the apothecary, we must suppose, is intended either for the poor men already mentioned, or for some of his other patients. The preceding words show that it cannot be designed for the master of the servant introduced here".

Enter two Gentlemen.

First Gent. Good morrow. 10
Second Gent. Good morrow to your lordship.
Cer. Gentlemen,
Why do you stir so early?
First Gent. Sir,
Our lodgings, standing bleak upon the sea,
Shook as the earth did quake; 15
The very principals did seem to rend,
And all-to topple. Pure surprise and fear
Made me to quit the house.
Second Gent. That is the cause we trouble you so early;
'Tis not our husbandry.
Cer. O! you say well. 20
First Gent. But I much marvel that your lordship, having

11, 12. *Gentlemen, . . . early?*] Divided as by Steevens; one line in Qq, Ff 3, 4. 16-18. *The very . . . house.*] Arranged as by Malone; two lines, the first ending *topple*, in Qq, Ff 3, 4. 21-24. *But . . . strange,*] Arranged as by Malone; three lines, ending *Lordship, . . . howers, . . . strange*, in Qq, Ff 3, 4.

15. *Shook . . . quake*] Compare *Macbeth*, II. iii. 65, 66.

16. *principals*] chief supports; whether these were "the strongest rafters in the roof of a building" (Malone), or "the four corner-posts of a house" (Craig), seems doubtful.

17. *all-to*] "Some connect 'to-topple,' believing that here and in *M. W. of W.* IV. iv. 57, 'to-pinch,' 'to' is an intensive prefix, as in E.E. But neither of the two passages necessitates the supposition that Shakespeare used this archaism. . . . We can, therefore, either write 'all-to,' . . . and treat it as meaning 'altogether,' or suppose that 'all' means 'quite,' and that 'to topple,' like 'to rend,' depends upon 'seem'. This last is the more obvious and probable construction" (Abbott, *Shakespearian Grammar*, § 28), adding in a footnote, "Or, adopting this construction, we may take 'all' to mean the whole house. 'The principals did seem to rend, and the whole house to topple.'" Qq, etc., have *all to.*

20. *husbandry*] economy of time in rising early. Compare *Macbeth*, II. i. 4; *Troilus and Cressida*, I. ii. 7.

21, 22. *having . . . you*] this may mean "that you should be up and dressed in such rich attire," or merely "that you who live so daintily, should," etc. Schmidt dubiously explains *tire* as "furniture of any kind," which does not help us much. Steevens has the wretched conjecture *Such towers* for *Rich tire.*

Rich tire about you, should at these early hours
Shake off the golden slumber of repose.
'Tis most strange,
Nature should be so conversant with pain, 25
Being thereto not compell'd.

Cer. I hold it ever,
Virtue and cunning were endowments greater
Than nobleness and riches; careless heirs
May the two latter darken and expend,
But immortality attends the former, 30
Making a man a god. 'Tis known I ever
Have studied physic, through which secret art,
By turning o'er authorities, I have,
Together with my practice, made familiar
To me and to my aid the blest infusions 35
That dwell in vegetives, in metals, stones;
And I can speak of the disturbances
That nature works, and of her cures; which doth give me
A more content in course of true delight
Than to be thirsty after tottering honour, 40

26-39. *I hold . . . delight*] Arranged as by Malone. 26, 27. *ever . . . cunning were*] Malone; *euer Vertue and Cunning, Were* Qq 1, 2, 3; *euer virtue and cunning, Were* (the rest).

25. *Nature . . . pain*] any human being should care to have so much to do with painful matters.

26. *hold*] Malone corrects *held*, to agree with *were*.

27. *cunning*] skill (the primary meaning of the word).

29. *darken*] sully the gloss of. Compare *Antony and Cleopatra*, I. iv. 11: "Evils enow to *darken* all his goodness".

35. *infusions*] medicinal extracts. Compare *The Winter's Tale*, IV. iv. 816.

36. *vegetives*] plants, herbs. Compare Massinger, *The Old Law*, I. i. 325:—

"And make us better than those *vegetives*
Whose souls die with them".

39. *A more content*] For "more" and "most" used as the comparative and superlative of "great," see Abbott, *Shakespearian Grammar*, § 17.

Or tie my treasure up in silken bags,
To please the fool and death.

Second Gent. Your honour has through Ephesus pour'd forth
Your charity, and hundreds call themselves
Your creatures, who by you have been restor'd: 45
And not your knowledge, your personal pain, but even
Your purse, still open, hath built Lord Cerimon
Such strong renown as time shall ne'er decay.

Enter two or three Servants with a chest.

First Serv. So; lift there.

Cer. What is that?

Serv. Sir, even now
Did the sea toss upon our shore this chest: 50
'Tis of some wreck.

Cer. Set it down; let's look upon't.

43, 44. *Your . . . themselves*] Divided as by Malone; the first line ends *Ephesus* in Qq, Ff 3, 4. 46, 47. *but . . . Cerimon*] As in Malone; one line in Qq, Ff 3, 4. 49-51. *Sir, . . . wreck.*] Divided as by Steevens; two lines, the first ending *shore*, in Qq, Ff 3, 4. 50. *upon*] Malone; *up upon* Qq, Ff 3, 4.

42. *To please . . . death*] to make myself the mock and sport of the clown and death. Malone thought that the allusion here was to the old Moralities in which the Fool and Death were principal personages. Steevens, "after long and repeated enquiries," asserts that "no Morality in which *Death* and the *Fool* were agents ever existed among the early French, English or Italian stage-representations". He mentions "an old Flemish print in which *Death* is exhibited in the act of plundering a miser of his bags, and the *Fool* (discriminated by his bauble, etc.) is standing behind, and grinning at the process"; adding much further matter, partly derived from Douce, as to the dance of Death and the Merry Andrew, which will be found in the Variorum edition and in Dyce's *Glossary*.

48. *decay*] Dyce supplied *raze* to complete the line, which in the earlier Quartos ends with *never*. The later Quartos and the Folios give *never shall decay* (obviously nothing more than a guess), from which Staunton gives "shall ne'er decay". Some editors mark a dash after *never* as though the speech was broken off by the entrance of the servants. The Cambridge Editors mark a lacuna.

Second Gent. 'Tis like a coffin, sir.
Cer. Whate'er it be,
'Tis wondrous heavy. Wrench it open straight;
If the sea's stomach be o'ercharg'd with gold,
'Tis a good constraint of fortune it belches upon us. 55
Second Gent. 'Tis so, my lord.
Cer. How close 'tis caulk'd and bitum'd!
Did the sea cast it up?
First Serv. I never saw so huge a billow, sir,
As toss'd it upon shore.
Cer. Come, wrench it open.
Soft! it smells most sweetly in my sense. 60
Second Gent. A delicate odour.
Cer. As ever hit my nostril. So, up with it.
O you most potent gods! what's here? a corse!
First Gent. Most strange!
Cer. Shrouded in cloth of state; balm'd and entreasur'd 65
With full bags of spices! A passport too!
Apollo, perfect me i' the characters!

52, 53. *Whate'er . . . straight;*] Arranged as by Malone; the first line ends *heauie* in Qq, Ff 3, 4. 56. *bitumed*] Wilkins's novel; *bittum'd* Malone; *bottomed* (or *bottomd*) Qq, *bottom'd* Ff 3, 4.

55. *'Tis a good . . . us*] it is a fortunate constraint by which the sea vomits upon us the load on its stomach; or, possibly, it is a good constraint which the sea vomits upon us, the abstract *constraint* for the concrete load that it is constrained to give up.

56. *How close . . . bitum'd!*] See note on III. i. 72, above.

62. *up with it*] lift it up; or, perhaps, prise up the lid.

65, 66. *entreasur'd . . . spices*] made rich with full bags of costly spices (not with full bags of gold as one perhaps might have hoped). See III. i. 66, above.

66. *passport*] a document descriptive of its contents; since in permissions given to travel in a foreign country the person of the traveller was described.

67. *perfect me i' the characters*] enable me to read clearly what is written.

Here I give to understand,
If e'er this coffin drive a-land,
I, King Pericles, have lost 70
This queen, worth all our mundane cost.
Who finds her, give her burying;
She was the daughter of a king:
Besides this treasure for a fee,
The gods requite his charity! 75

If thou liv'st, Pericles, thou hast a heart
That even cracks for woe! This chanc'd to-night.

Second Gent. Most likely, sir.

Cer. Nay, certainly to-night;
For look how fresh she looks. They were too rough
That threw her in the sea. Make a fire within; 80
Fetch hither all my boxes in my closet.

[*Exit a Servant.*

Death may usurp on nature many hours,
And yet the fire of life kindle again
The o'erpress'd spirits. I have heard of an

78-86. *Nay, . . . recovered.*] Divided as by Malone (1780). 84. *have heard*] Malone and Steevens; *heard* Qq, Ff 3, 4. 86. *appliances*] Dyce; *appliance* Qq, Ff 3, 4.

71. *all . . . cost*] all earthly wealth.

74. *treasure*] *sc.* the jewels mentioned in III. i. 67, above.

77. *This . . . to-night*] she must have been committed to the seas this last night. For "to-night" used of past time, compare *Much Ado About Nothing*, III. v. 33; *The Winter's Tale*, II. iii. 10.

79. *too rough*] apparently overhasty. Compare our "rough and ready".

84-86. *I have heard . . . recovered*] That the passage is corrupt seems certain. Wilkins's novel, quoted by Staunton, runs as follows: "I have read of some Egyptians, who after four houres death (if man may call it so) have raised impoverished bodies, like to this, unto their former health"; and, to bring the lines into accordance with this, Hudson somewhat boldly conjectures:—

"Of an Egyptian
I have heard who had by good appliances
Recovered bodies nine hours lying dead".

As far as metre goes, we might read:—

"Of an Egyptian
I've heard that had nine hours lien dead".

("hours" being a dissyllable), and

Egyptian that had nine hours lien dead, 85
Who was by good appliances recovered.

Re-enter Servant, with boxes, napkins, and fire.

Well said, well said; the fire and cloths.
The rough and woeful music that we have,
Cause it to sound, beseech you.
The viol once more; how thou stirr'st, thou block! 90
The music there! I pray you, give her air.
Gentlemen,
This queen will live; nature awakes, a warmth
Breathes out of her; she hath not been entranc'd
Above five hours. See! how she 'gins to blow 95
Into life's flower again.

First Gent. The heavens,
Through you, increase our wonder and set up
Your fame for ever.

Cer. She is alive! behold,
Her eyelids, cases to those heavenly jewels

92-96. *Gentlemen, . . . again.*] Divided as in Steevens; four lines in Qq, Ff 3, 4. 96-98. *The . . . ever.*] As in Malone; two lines, the first ending *wonder*, in Qq, Ff 3, 4. 98-105. *She . . . be l*] As in Cambridge Shakespeare; six lines in Qq, Ff 3, 4.

perhaps might infer that being an Egyptian he was recovered by one of his own countrymen. In *Othello*, III. iv. 56, Shakespeare speaks of an Egyptian "charmer".

87. *Well said*] well done (as frequently).

87. *the fire and cloths*] *sc.* hand me.

88. *rough*] piercing, mournfully vibrating, as the tones of a violin in a long-drawn note.

90. *The viol once more*] It is disputed whether the musical instrument or a small bottle is meant. To me the former seems certain. It has been objected that the order having been just given, Cerimon would not say *once more*. But, as Rolfe replies, this may mean "I say once more"; and this seems confirmed by the words "how thou stirr'st, thou block!" *i.e.* "how tardy you are!" We have heard nothing of a phial. For Shakespeare's belief in the efficacy of music as a restorative, see *King Lear*, IV. vii.

99. *cases*] Compare *The Winter's Tale*, V. ii. 14; *King Lear*, IV. vi. 147.

Which Pericles hath lost, begin to part 100
Their fringes of bright gold; the diamonds
Of a most praised water do appear,
To make the world twice rich. Live,
And make us weep to hear your fate, fair creature,
Rare as you seem to be!

Thai. O dear Diana! 105
Where am I? Where's my lord? What world is this?

Second Gent. Is not this strange?

First Gent. Most rare.

Cer. Hush, my gentle neighbours!
Lend me your hands; to the next chamber bear her. 110
Get linen; now this matter must be look'd to,
For her relapse is mortal. Come, come;
And Æsculapius guide us!

[*Exeunt, carrying Thaisa away.*

105, 106. *O . . . this?*] Divided as by Malone; two lines in Qq, Ff 3, 4, the first line ending *lord?* 109-113. *Hush, . . . us!*] Divided as by Malone; four lines in Qq, Ff 3, 4.

101. *fringes*] Compare *The Tempest*, I. ii. 408: "The *fringed curtains* of thine *eye* advance".

102. *a most . . . water*] a most excellent lustre. Compare *Timon of Athens*, I. i. 18.

105. *O dear Diana!*] Thaisa, fancying she has just recovered from her childbirth trance, addresses Lucina under another of her names.

111. *now*] without delay.

112. *For . . . mortal*] for should she have a relapse, it would be fatal.

SCENE III.—*Tarsus. A Room in Cleon's House.*

Enter PERICLES, CLEON, DIONYZA, LYCHORIDA, *with* MARINA *in her arms.*

Per. Most honour'd Cleon, I must needs be gone;
My twelve months are expir'd, and Tyrus stands
In a litigious peace. You and your lady
Take from my heart all thankfulness; the gods
Make up the rest upon you! 5

Cle. Your shafts of fortune, though they hurt you mortally,
Yet glance full woundingly on us.

Dion. O your sweet queen!
That the strict fates had pleas'd you had brought her thither,
To have bless'd mine eyes with her!

Per. We cannot but obey
The powers above us. Could I rage and roar 10
As doth the sea she lies in, yet the end
Must be as 'tis. My gentle babe Marina, whom,
For she was born at sea, I have nam'd so, here

1-5. *Most . . . you!*] Arranged as by Malone; in Qq 1, 2, 3 *Most . . . peace:* is prose, and *You . . . you!* two lines, the first ending *thankfulnesse.* 7-9. *O . . . her!*] Divided as by Rowe. 9-17. *We . . . born.*] Divided as by Steevens; seven lines in Qq, Ff 3, 4. 14. *and leave*] Steevens; *leaving* Qq, Ff 3, 4.

3. *a litigious peace*] a peace disturbed by constant bickerings. Schmidt explains *litigious* as "precarious".

5. *Make . . . you*] shower down upon you blessings other than mine that may complete your happiness.

6. *Your . . . fortune*] an inversion of "the shafts of your fortune".

6, 7. *though . . . us*] though they do not wound us mortally as they do you, yet incidentally they touch us near by causing us to lose you.

7. *woundingly*] is Schmidt's conjecture for *wondringly*. Steevens gave *wand'ringly*.

13. *For*] since.

I charge your charity withal, and leave her
The infant of your care, beseeching you 15
To give her princely training, that she may be
Manner'd as she is born.

Cle. Fear not, my lord, but think
Your grace, that fed my country with your corn,
For which the people's prayers still fall upon you,
Must in your child be thought on. If neglection 20
Should therein make me vile, the common body,
By you reliev'd, would force me to my duty;
But if to that my nature need a spur,
The gods revenge it upon me and mine,
To the end of generation!

Per. I believe you; 25
Your honour and your goodness teach me to 't,
Without your vows. Till she be married, madam,
By bright Diana, whom we honour, all
Unscissar'd shall this hair of mine remain,

17-25. *Fear . . . generation!*] Divided as by Malone; eight lines in Qq, Ff 3, 4. 25-29. *I believe . . . remain,*] Divided as by Malone; four lines in Qq, Ff 3, 4.

14. *withal*] with, governing "My gentle babe Marina".

15. *The infant . . . care*] as an infant needing all your care.

17, 18. *but . . . grace*] but be assured that the generosity, etc.

20. *Must . . . on*] assuredly will be remembered in our dealings with your child.

20. *neglection*] Compare *Troilus and Cressida*, I. iii. 127.

21. *common body*] commonalty. Compare *Coriolanus*, II. ii. 57.

25. *To the . . . generation*] to all succeeding generations.

26. *Your honour*] regard for your own honour.

29. *Unscissar'd*] This, Steevens's correction of *unsisterd* or *unsister'd* of the old copies, is confirmed by Wilkins's novel quoted by the Cambridge Editors: "vowing solemnely by othe to himselfe, his head should grow *vnscisserd*, his beard vntrimmed, himselfe in all *vncomely*, since he had lost his Queene," etc.

Though I show ill in't. So I take my leave. 30
Good madam, make me blessed in your care
In bringing up my child.

Dion. I have one myself,
Who shall not be more dear to my respect
Than yours, my lord.

Per. Madam, my thanks and prayers.

Cle. We'll bring your grace e'en to the edge o' the shore; 35
Then give you up to the mask'd Neptune and
The gentlest winds of heaven.

Per. I will embrace
Your offer. Come, dear'st madam. O! no tears,
Lychorida, no tears:
Look to your little mistress, on whose grace 40
You may depend hereafter. Come, my lord.

[*Exeunt.*

32-37. *I have . . . heaven.*] Divided as by Malone; prose in Qq, Ff 3, 4.
37-41. *I will . . . lord.*] Divided as by Malone (1780); prose in Qq, Ff 3, 4.

30. *ill*] this correction of *will* is claimed by Dyce. The Cambridge Editors ascribe it to Malone, but in the Variorum edition of 1821 that critic is quoted as defending *will*, and there is no mention of this conjecture.*

36. *mask'd*] who now wears the mask of tranquillity. Dyce proposes *vast*, Walker *moist*, both of which seem weak and prosaic in comparison with this allusion to the perils from which Pericles had suffered. In Wilkins's novel there are numerous references to the treacherous calms, followed by tempestuous fury, by which Pericles had been beguiled at the outset of his various voyages.

40, 41. *on whose . . . hereafter*] on whose favour, according as you cherish her, you may hereafter be dependent.

* It is Malone's, however: see ed. 1790.—GEN. ED.

SCENE IV.—*Ephesus. A Room in Cerimon's House.*

Enter CERIMON *and* THAISA.

Cer. Madam, this letter, and some certain jewels,
Lay with you in your coffer; which are now
At your command. Know you the character?
Thai. It is my lord's.
That I was shipp'd at sea, I well remember, 5
Even on my eaning time; but whether there
Deliver'd, by the holy gods,
I cannot rightly say. But since King Pericles,
My wedded lord, I ne'er shall see again,
A vestal livery will I take me to, 10
And never more have joy.
Cer. Madam, if this ye purpose as ye speak,
Diana's temple is not distant far,
Where you may abide till your date expire.
Moreover, if you please, a niece of mine 15
Shall there attend you.
Thai. My recompense is thanks, that's all;
Yet my good will is great, though the gift small.
[*Exeunt.*

2. *are now*] Malone; *are* Qq, Ff 3, 4. 2, 3. *Lay . . . character?*] Divided as by Malone; two lines, the first ending *command:* in Qq, F 3; three lines, ending *coffer, . . . command: . . . character?* in F 4. 4-11. *It . . . joy.*] Divided as by Steevens; prose in Qq, Ff 3, 4. 6. *eaning*] Ff 3, 4; *learning* Qq.

1. *some certain*] generally taken to mean no more than "some," seems to me always to have in Shakespeare the sense of some particular or well-known object which is hinted at.

2. *coffer*] Dyce suspects that we should have read "coffin".

3. *character*] handwriting.

6. *eaning time*] time of delivery. "Ean" = "yean," to bring forth the young. Compare *The Merchant of Venice*, I. iii. 88; Jonson, *The Sad Shepherd*, I. ii. 119.

10. *A vestal . . . to*] I will live the life of a vestal virgin. She afterwards becomes high priestess in the temple of Diana at Ephesus.

14. *your date*] the period of life allotted to you. Malone conjectures "'bide until"; Fleay, "Where till your date expire, you may abide".

ACT IV

Enter GOWER.

Imagine Pericles arriv'd at Tyre,
Welcom'd and settled to his own desire.
His woeful queen we leave at Ephesus,
Unto Diana there a votaress.
Now to Marina bend your mind, 5
Whom our fast-growing scene must find
At Tarsus, and by Cleon train'd
In music, letters; who hath gain'd
Of education all the grace,
Which makes her both the heart and place 10
Of general wonder. But, alack!
That monster envy, oft the wrack
Of earned praise, Marina's life
Seeks to take off by treason's knife.
And in this kind hath our Cleon 15

4. *there*] Malone; *ther's* (or *there's*) Qq, Ff 3, 4. 10. *her . . . heart*] Malone (Steevens); *hie* (or *high*) . . . *art* Qq, Ff 3, 4. 15, 16. *hath our Cleon . . . a wench full grown,*] Malone (Steevens); *our Cleon hath . . . a full growne wench*, Qq, Ff 3, 4.

6. *fast-growing scene*] Malone compares *The Winter's Tale*, IV. i. 15-17:—

"Your patience this allowing,
I turn my glass, and give my *scene* such *growing*
As you had slept between".

10, 11. *the heart . . . wonder*] seems to mean "the very centre of heart-felt wonder," unless it is a licentious expression for "the general wonder of all hearts and places".

12, 13. *oft . . . praise*] which oftentimes is the ruin of those deservedly praised.

14. *treason*] treachery.

15. *in this kind*] Cleon like Pericles. Daniel conjectures "Knife, And in

One daughter, and a wench full grown,
Even ripe for marriage-rite: this maid
Hight Philoten, and it is said
For certain in our story, she
Would ever with Marina be: 20
Be't when she weaved the sleided silk
With fingers long, small, white as milk;
Or when she would with sharp neeld wound
The cambric, which she made more sound
By hurting it; or when to the lute 25
She sung, and made the night-bird mute,
That still records with moan; or when
She would with rich and constant pen
Vail to her mistress Dian; still

26. *night-bird*] Malone; *night-bed* Qq, Ff 3, 4.

this kind: Cleon doth own", etc. Hudson gives "knife, And in *his* kind, Cleon doth own", etc.

17. *rite*] Collier's conjecture; the old copies have *sight*. Percy conjectured "rites". Malone edited "fight," a conjecture of Steevens, who also suggested "night".

18. *Hight*] past tense of *hoten*, a passive verb = be called.

21. *sleided silk*] "untwisted silk, prepared to be used in the weaver's *sley* or *slay*" (Percy). Compare *A Lover's Complaint*, 48, 49:—

"With *sleided silk* feat and affectedly
Enswathed, and seal'd to curious secrecy".

23. *neeld*] a syncopated form of "needle," adopted by many editors here, as in *A Midsummer-Night's Dream*, III. ii. 204; *King John*, v. ii. 157; and in v. 5. Gower Prologue, below. The old copies have *needle*.

27. *still*] ever.

27. *records*] "of birds (rarely of persons) to practise or sing a tune in an undertone; to go over it quietly or silently. Palsgrave, 681/2, 'This byrde *recordeth* all redy, she will synge within a whyle'. Fletcher *M. Thomas*, iii. 3, 'Ye may *record* a little, or ye may whistle, As time shall minister; but for main singing, Pray ye satisfy yourselves': (b) to sing or warble, Lodge, *Rosalind*, 27, 'Partlie to heare the melodie of the sweete birdes which *recorded*'" (*New Eng. Dict.*). Compare also *The Two Gentlemen of Verona*, v. iv. 6. So, of Marina, in Wilkins's novel, "she began to *record* in verses, and there withall to sing so swéetely, that Pericles," etc., a passage copied verbatim from Twine, with the substitution of "Pericles" for "Apollonius".

28. *with rich . . . pen*] with the exquisite poesy she is ever pouring forth.

29. *Vail*] do homage to. Malone conjectured "Wail"; Steevens "Hail".

This Philoten contends in skill 30
With absolute Marina: so
With the dove of Paphos might the crow
Vie feathers white. Marina gets
All praises, which are paid as debts,
And not as given. This so darks 35
In Philoten all graceful marks,
That Cleon's wife, with envy rare,
A present murderer does prepare
For good Marina, that her daughter
Might stand peerless by this slaughter. 40
The sooner her vile thoughts to stead,
Lychorida, our nurse, is dead;
And cursed Dionyza hath
The pregnant instrument of wrath
Prest for this blow. The unborn event 45
I do commend to your content:
Only I carry winged time

32. *With the dove . . . the crow*] Steevens (Mason); *The Doue . . . with the crow* Qq, Ff 3, 4. 47. *carry*] Steevens; *carried* Qq, Ff 3, 4.

31. *absolute*] perfect in all accomplishments. Compare *The Merry Wives of Windsor*, III. iii. 66; Beaumont and Fletcher, *The Queen of Corinth*, i. 2:—

"Since for the country's good we have brought home
An *absolute* man";

Lodge, *Euphues Legacie*, p. 33, "a man in every way *absolute* as well for his inward life as for his outward lineaments".

33. *Vie . . . white*] claim to have feathers as white. For "vie" used transitively, compare Heywood, *The Iron Age* (Pearson, iii. 414): "Where every marble . . . In emulation doth *vie* tears with us"; Jonson, *Every Man in his Humour*, iv. 1: "here's a trick *vied* and *revied*"; terms used in the old card game of Gleek.

35. *darks*] darkens, robs of all lustre. Used intransitively in *Troilus and Cressida*, v. viii. 7.

41. *The sooner . . . stead*] and, which helps her vile purpose, etc.

44. *pregnant*] apt, prompt.

45. *Prest*] ready. O.F. *prest*, mod. F. *prêt*. Compare *The Merchant of Venice*, I. i. 160.

46. *I do . . . content*] I leave to be developed by action, hoping that in such action you will find pleasure.

47. *winged time*] Malone compares *The Winter's Tale*, IV. Chorus, 3, 4; *Henry V.* III. Chorus, 1.

Post on the lame feet of my rime;
Which never could I so convey,
Unless your thoughts went on my way. 50
Dionyza doth appear,
With Leonine, a murderer. [*Exit.*

SCENE I.—*Tarsus. An open place near the Sea-shore.*

Enter DIONYZA *and* LEONINE.

Dion. Thy oath remember; thou hast sworn to do't:
'Tis but a blow, which never shall be known.
Thou canst not do a thing i' the world so soon,
To yield thee so much profit. Let not conscience,

1-8. *Thy . . . purpose.*] Divided as by Rowe and Malone; prose in Qq, Ff 3, 4. 5. *or flaming*] Ed. 6. *Enslave*] Ed. See Note on 4-7.

48. *Post*] in post haste.

50. *went . . . way*] were eager to accompany me.

Scene I.

Enter Dionyza and Leonine] With this scene Mr. Craig compares "the parallel one in *Cymbeline*, I. v., where the wicked queen tries to poison the mind of Pisanio against his mistress Imogen and her husband".

3. *soon*] quickly and with ease.

4-7. *Let not . . . thee*] The Quartos here have *in flaming thy loue bosome, Inflame too nicely:* except that the first puts a comma after *flaming;* the Folios, *inflaming thy love bosome.* Malone gave "inflame love in thy bosome," omitting "Inflame too nicely"; Singer, "inflaming love, thy bosom"; Knight, who is followed by most modern editors, "inflaming love i' thy bosom"; Hudson, "*enforcing law*, thy bosom *Inform*" (Collier's conjecture for "Inflame"). Not being able to understand how "*cold* conscience" can "inflame," I have edited a conjecture of my own in which the change is very slight, for *Inflaue* (the word being written with the long *s*) hardly differs at all from *Inflame: too nicely*, with unnecessary scruple. Dionyza mentions three possible hindrances, conscience, love, and pity, as likely to deter Leonine, and an obvious antithesis between "cold conscience" and "flaming love" seems to be intended. Objection has been taken to "cold" as applied to "conscience"; and with the reading *inflaming* this objection holds good: but that monitor when contrasted with ardent passion may fitly be described as cold, severe, austere, or as chilling into inaction, the "coward conscience" of *Richard III.* v. iii. 179. In *3 Henry VI.* v. vi. 68, we have nearly the same combination of motives: "I that have neither pity, love, nor fear".

Which is but cold, or flaming love thy bosom 5
Enslave too nicely; nor let pity, which
Even women have cast off, melt thee, but be
A soldier to thy purpose.

Leon. I'll do't; but yet she is a goodly creature.

Dion. The fitter, then, the gods should have her. Here 10
She comes weeping for her only nurse's death.
Thou art resolv'd?

Leon. I am resolv'd.

Enter MARINA, *with a basket of flowers.*

Mar. No, I will rob Tellus of her weed,
To strew thy green with flowers; the yellows, blues,
The purple violets, and marigolds, 15
Shall as a carpet hang upon thy grave,

10-12. *The . . . resolv'd?*] As by Malone (1790); three lines, the first two ending *her. . . . death*, in Qq, Ff 3, 4. 13-20. *No, . . . friends.*] Divided as by Rowe; prose in Qq, Ff 3, 4. 14. *green*] *greene* Qq; *grave* Ff 3, 4.

7, 8. *but be . . . purpose*] but show yourself in your courage and determination equal to the occasion. Compare *Cymbeline*, III. iv. 186-188:—

"this attempt
I am *a soldier to*, and will abide it with
A prince's courage".

10. *The fitter . . . her*] Steevens compares *Richard III.* I. ii. 105, 106:—

"*Anne.* O, he was gentle, mild, and virtuous.
Glouc. The fitter for the king of heaven, that hath him."

11. *only nurse's death*] This is Nicholson's conjecture for "onely Mistresse (or Mistress) death" of the old copies, which could only mean the death of the only mistress she has had in teaching her all her accomplishments; but Dionyza was not likely at this moment to emphasize such a point. Percy conjectured *old nurse's*.

13. *No, . . . weed*] Fleay's ingenious and poetical insertion, "rob'd" before *Tellus*, is very attractive; Rowe conjectured "*gay* Tellus".

13. *weed*] garment, dress; A.S. *wǽd*, a garment.

14. *thy green*] the green of your grave.

16. *carpet*] Knight remarks: "It is evident that the Poet was thinking of the *green* mound that marks the last resting-place of the humble, and not of the sculptured tomb to be adorned with wreaths. Upon the grassy grave Marina will hang a *carpet* of

While summer-days do last. Ay me! poor maid,
Born in a tempest, when my mother died,
This world to me is like a lasting storm,
Whirring me from my friends. 20

Dion. How now, Marina! why do you keep alone?
How chance my daughter is not with you? Do not
Consume your blood with sorrowing; you have
A nurse of me. Lord! how your favour's chang'd
With this unprofitable woe. Come, 25
Give me your flowers, ere the sea mar it.
Walk with Leonine; the air is quick there,

flowers—she will *strew* flowers, she has before said. The *carpet* of Shakespeare's time was a piece of tapestry, or embroidery, spread upon tables; and the real flowers with which Marina will cover the grave of her friend might have been, in her imagination, so intertwined as to resemble a carpet, usually bright with the flowers of the needle." Craig compares *The Taming of the Shrew*, IV. i. 53-55, and adds: "In dialect there was the beautiful expression 'carpet way' for a green way, a way over the turf".

17. *While . . . last*] Malone quotes the beautiful lines of Arviragus in *Cymbeline*, IV. ii. 219-225.

19. *lasting*] For this not very pertinent epithet Malone conjectures "blasting"; Craig, "lashing".

20. *Whirring*] hurrying in its sweep. Compare Dekker, *Old Fortunatus* (Pearson, i. 152):—

"Even with such fury was I *wherryed* up
And by such force held prisoner in the clouds".

22. *How chance . . .*] Compare *A Midsummer-Night's Dream*, I. i. 129: "*How chance* the roses there do fade so fast?" Possibly there is a blending of two constructions, "How does it chance that," and "What chance is there that". Compare *Much Ado About Nothing*, I. i. 318: "*What need* the bridge much broader than the flood?" which may be either "*Why need* the bridge be broader," or "*What need* is there that the bridge be, etc." See Abbott, *Shakespearian Grammar*, §§ 37, 297.

22, 23. *Do not . . . sorrowing*] "Alluding to the old notion that each sigh took a drop of blood from the heart" (Rolfe). Compare *A Midsummer-Night's Dream*, III. ii. 97; *2 Henry VI.* III. ii. 61; *Romeo and Juliet*, III. v. 59; *Hamlet*, IV. vii. 123.

24. *favour*] appearance, looks. See note on *Troilus and Cressida*, I. ii. 98 (Arden ed.).

26. *flowers*] Malone and Walker both conjecture "*wreath of* flowers".

26, 27. *ere . . . with*] Hudson (1881) reads "on the sea margent walk With," etc. For "mar *it*," Knight gives "mar *them*".

27. *Walk*] Malone conjectured "Walk *on the shore*"; Steevens gives "Walk *forth*".

And it pierces and sharpens the stomach. Come,
Leonine, take her by the arm, walk with her.

Mar. No, I pray you; 30
I 'll not bereave you of your servant.

Dion. Come, come;
I love the king your father, and yourself,
With more than foreign heart. We every day
Expect him here; when he shall come and find 35
Our paragon to all reports thus blasted,
He will repent the breadth of his great voyage;
Blame both my lord and me, that we have taken
No care to your best courses. Go, I pray you;
Walk, and be cheerful once again; reserve 40
That excellent complexion, which did steal
The eyes of young and old. Care not for me;
I can go home alone.

Mar. Well, I will go;
But yet I have no desire to it.

Dion. Come, come, I know 'tis good for you. 45

30, 31. *No, . . . servant.*] One line in Qq, Ff 3, 4. 32-42. *Come, . . . old.*] Divided as by Rowe; prose in Qq, Ff 3, 4. 42, 43. *Care . . . alone.*] As in Rowe; prose in Qq 1, 2, 3; as a separate line in Qq 4, 5, 6, Ff 3, 4.

28. *And it . . . sharpens*] Steevens reads "*Piercing* and sharpens well," ending the line at *Come*. Walker conjectures *sharps*, citing examples of the verb from Sackville, Spenser, etc. First line in old copies ends *stomach*.

34. *With . . . heart*] "with the same warmth of affection as if I was his countryman" (Malone).

36. *Our . . . reports*] who, according to all the reports he has received, was a thing of supreme excellence. Malone explains, "Our fair charge, whose beauty was once *equal to* all that fame said of it". For *to*, compare *Richard III.* I. iii. 309; *2 Henry IV.* v. v. 114.

38, 39. *that . . . courses*] that we have taken no care to bring you up in the best possible way.

40. *reserve*] guard, preserve. Malone compares Sonnet xxxii. 7: "*Reserve* them for my love, not for their rhyme".

41. *complexion*] Here, as in modern usage, of the colouring of the face, but frequently in Shakespeare of the external appearance generally.

Walk half an hour, Leonine, at the least.
Remember what I have said.

Leon. I warrant you, madam.

Dion. I 'll leave you, my sweet lady, for a while.
Pray you, walk softly, do not heat your blood:
What! I must have care of you.

Mar. My thanks, sweet madam. 50
[*Exit Dionyza.*

Is the wind westerly that blows?

Leon. South-west.

Mar. When I was born, the wind was north.

Leon. Was 't so?

Mar. My father, as nurse said, did never fear,
But cried "Good seamen!" to the sailors, galling
His kingly hands, haling ropes; 55
And, clasping to the mast, endur'd a sea
That almost burst the deck.

Leon. When was this?

Mar. When I was born:
Never was waves nor wind more violent; 60
And from the ladder-tackle washes off

48-50. *I 'll . . . you.*] Divided as by Rowe; prose in Qq, Ff 3, 4. 49. *Pray you*] Malone; *Pray* Qq, Ff 3, 4. 50, 51. *My . . . blows?*] Divided as by Malone; prose in Qq, Ff 3, 4. 53-57. *My . . . deck*] Divided as by Malone; prose in Qq, Ff 3, 4. 59-65. *When . . . confusion.*] Prose in Qq, Ff 3, 4. 59-63. *When . . . skip*] Divided as by Rowe.

49. *do not . . . blood*] do not weary yourself by too great exertion.

50. *What!*] reproachfully, "Don't you know well that," etc.

55. *haling ropes*] Malone ekes out the metre by "*with hauling of the* ropes".

56. *clasping to*] clinging to. Shakespeare does not elsewhere use the intransitive verb with *to*.

60. *was*] The inflection in *-s* with plural nouns is more common in Shakespeare when the verb precedes the subject, when, that is, "the subject is as yet future and, as it were, unsettled". See Abbott, *Shakespearian Grammar*, §§ 333, 335.

A canvas-climber. "Ha!" says one, "wilt out?"
And with a dropping industry they skip
From stem to stern; the boatswain whistles, and
The master calls, and trebles their confusion. 65

Leon. Come; say your prayers.

Mar. What mean you?

Leon. If you require a little space for prayer,
I grant it. Pray; but be not tedious,
For the gods are quick of ear, and I am sworn 70
To do my work with haste.

Mar. Why will you kill me?

Leon. To satisfy my lady.

Mar. Why would she have me killed?
Now, as I can remember, by my troth,
I never did her hurt in all my life. 75
I never spake bad word, nor did ill turn
To any living creature; believe me, la,
I never kill'd a mouse, nor hurt a fly;
Nor trod upon a worm against my will,

64, 65. *From . . . confusion.*] Divided as by Malone. 68-71. *If . . . haste.*] Divided as by Malone; prose in Qq, Ff 3, 4. 73-82. *Why . . . danger?*] Divided as by Malone; prose in Qq, Ff 3, 4.

62. *A canvas-climber*] A sailor in the act of furling or unfurling sails.

62. "*wilt out?*"] perhaps "will you not cease?" apostrophising the storm. Mr. Craig suggests "Perhaps Shakespeare wrote 'wilt thou?' which we find elsewhere as an expression addressed to a person attempting to make an attack (compare *2 Henry IV.* II. i. 54, 'Wilt thou? wilt thou?'). The sailor is perhaps addressing the shroud which the wind blows out."

63. *dropping*] dripping wet. Compare Heywood, *If you know not Me*, etc. (pt. ii.) (Pearson, i. 268): "We shall be *dropping* dry if we stay here".

65. *master*] the correct official term for the captain of a merchant vessel.

70. *are . . . ear*] do not need long prayers in order to understand what you ask of them.

79. *Nor trod*] Daniel's conjecture for "*I* trod," which seems to me almost necessary, since the words "But I wept for it," *i.e.* without weeping for it, evidently apply to all three actions, and "I" may easily have been caught from the line above.

But I wept for it. How have I offended, 80
Wherein my death might yield her any profit,
Or my life imply her any danger?

Leon. My commission
Is not to reason of the deed, but do 't.

Mar. You will not do 't for all the world, I hope. 85
You are well favour'd, and your looks foreshow
You have a gentle heart. I saw you lately,
When you caught hurt in parting two that fought;
Good sooth, it showed well in you; do so now;
Your lady seeks my life; come you between, 90
And save poor me, the weaker.

Leon. I am sworn,
And will dispatch. [*Seizes her.*

Enter Pirates.

First Pir. Hold, villain! [*Leonine runs away.*

Second Pir. A prize! a prize!

Third Pir. Half-part, mates, half-part. Come, let's 95
have her aboard suddenly.

[*Exeunt Pirates with Marina.*

85-91. *You . . . weaker.*] Divided as by Rowe; prose in Qq, Ff 3, 4. 91, 92. *I . . . dispatch.*] Divided as by Malone; one line in Qq, Ff. 3, 4.

81. *Wherein*] that therein, that for it. Steevens, perhaps rightly, omits *any* in both lines, 81, 82, and ends the former with *or*.

85. *You will . . . hope*] you will not do it, nor would you do it, I hope, for anything in the world.

86. *You are well favour'd*] you have a gentle look, not that of a murderer.

95. *Half-part*] Shares! Compare Heywood, *The Four Prentices of London* (Pearson, ii. 209): "But Godfray with the rest would cry *half part*".

Re-enter LEONINE.

Leon. These roguing thieves serve the great pirate Valdes;
And they have seiz'd Marina. Let her go:
There's no hope she'll return. I'll swear she's dead,
And thrown into the sea. But I'll see further; 100
Perhaps they will but please themselves upon her,
Not carry her aboard. If she remain,
Whom they have ravish'd must by me be slain.
[*Exit.*

SCENE II.—*Mitylene. A Room in a Brothel.*

Enter Pandar, Bawd, and BOULT.

Pand. Boult!

Boult. Sir?

Pand. Search the market narrowly, Mitylene is full of gallants; we lost too much money this mart by being too wenchless. 5

Bawd. We were never so much out of creatures. We have but poor three, and they can do no more than they can do; and they with continual action are even as good as rotten.

97-102. *These . . . remain,*] As in Rowe; prose in Qq, Ff 3, 4.

97. *roguing*] Mason conjectured "roving," which Steevens adopts. But Craig aptly quotes Cotgrave, "*Roder*, to roam, wander, vagabondise it, *rogue* it abrod".

97. *Valdes*] "The Spanish Armada, I believe," says Malone, "furnished our author with the name. Don Pedro de *Valdes* was an admiral in that fleet, and had commanded the great galleon of Andalusia. His ship being disabled, he was taken by Sir Francis Drake, on the 22nd July, 1588, and sent to Dartmouth. . . . The making one of this Spaniard's ancestors a pirate was probably relished by the audience in those days."

101. *please . . . her*] satisfy their lusts by ravishing her.

Scene II.

4. *this mart*] on the occasion of this last sale.

6. *creatures*] used contemptuously of wenches.

Pand. Therefore let's have fresh ones, whate'er we pay for them. If there be not a conscience to be used in every trade, we shall never prosper. 10

Bawd. Thou sayest true; 'tis not the bringing up of poor bastards, as I think I have brought up some eleven— 15

Boult. Ay, to eleven; and brought them down again. But shall I search the market?

Bawd. What else, man? The stuff we have a strong wind will blow it to pieces, they are so pitifully sodden. 20

Pand. Thou sayest true; they're too unwholesome, o' conscience. The poor Transylvanian is dead, that lay with the little baggage.

Boult. Ay, she quickly pooped him; she made him roast-meat for worms. But I'll go search the market. 25 [*Exit.*

11, 12. *If there . . . prosper*] we shall never thrive if we do not use that conscience which ought to be used in every trade.

14. *as*] What Ingleby (*Shakespeare, The Man and the Book*, i. 147) calls "the conjunction of reminder, being employed by Shakespeare to introduce a subsidiary statement, qualifying, or even contradicting, what goes before, which the person addressed is required to take for granted". Compare *As You Like It*, III. v. 38:—

"What though you have no beauty,—
As, by my faith, I see no more in you
Than without candle may go dark to bed";

Measure for Measure, II. iv. 89:—

"Admit no other way to save his life,—
As I subscribe not that, nor any other";

Antony and Cleopatra, I. iv. 22. The bawd would have concluded by saying "that will bring us prosperity," or words to that effect.

16. *to eleven*] *sc.* years of age.

16. *and brought . . . again*] and then undoing all your goodness by turning them to evil courses.

18. *The stuff*] the wretched worn-out material for sale.

24. *pooped*] foundered (figuratively). In the literal sense, to strike a ship in the stern, to sink it. Mr. Craig sends me the following illustration from Nash's *Have with you to Saffron Walden* (ed. McKerrow, iii. 114): "But wee shall lenvoy him, and trumpe and *poope* him well enough, if the winde come in that doore".

Pand. Three or four thousand chequins were as pretty a proportion to live quietly, and so give over.

Bawd. Why to give over, I pray you? is it a shame to get when we are old? 30

Pand. O! our credit comes not in like the commodity, nor the commodity wages not with the danger; therefore, if in our youths we could pick up some pretty estate, 'twere not amiss to keep our door hatched. Besides, the sore terms we stand upon with the gods will be strong with us for giving over. 35

Bawd. Come, other sorts offend as well as we.

Pand. As well as we! ay, and better too; we offend worse. Neither is our profession any trade; it's no calling. But here comes Boult. 40

Re-enter BOULT, *with the Pirates and* MARINA.

Boult. Come your ways. My masters, you say she's a virgin?

First Pir. O! sir; we doubt it not. 45

27-29. *Three . . . over*] if we could make some three or four thousand chequins, that would be a comfortable provision to retire upon.

27. *chequins*] the Italian *Zecchino*, a gold coin worth about seven or eight shillings.

32-34. *our credit . . . danger*] our credit does not keep pace with the incoming of the merchandize in which we traffic, nor is it commensurate with the danger incurred. For *commodity*, contemptuously used of persons, compare *1 Henry IV*. IV. ii. 19: "such a *commodity* of warm slaves". For *wages*, compare *Antony and Cleopatra*, V. i. 31: "His taints and honours *Waged* equal with him".

34-36. *if in . . . hatched*] if while we are still young we could put together a fair amount, it would be well to shut up shop.

36. *hatched*] closed with a half-door. A reference, as Dyce says, to the hatch or half-door, with spikes upon it, which was the mark of a brothel. For the substantive *hatch*, compare *King John*, I. i. 171.

39. *sorts*] classes of people, trades.

Boult. Master, I have gone through for this piece, you see: if you like her, so; if not, I have lost my earnest.

Bawd. Boult, has she any qualities?

Boult. She has a good face, speaks well, and has excellent good clothes; there's no further necessity of qualities can make her be refused. 50

Bawd. What's her price, Boult?

Boult. I cannot be bated one doit of a thousand pieces. 55

Pand. Well, follow me, my masters, you shall have your money presently. Wife, take her in; instruct her what she has to do, that she may not be raw in her entertainment.

[*Exeunt Pandar and Pirates.*

Bawd. Boult, take you the marks of her, the colour of her hair, complexion, height, age, with warrant of her virginity, and cry "He that will give most shall have her first." Such a maidenhead 60

46. *gone through*] bidden for her as being resolved to buy her. In the novel: "hée [the pander] . . . in the end, *went thorow*, and bargained to have her," etc. Compare *Measure for Measure*, II. i. 285: "I do it for some piece of money, and *go through* with all".

46. *piece*] Here used scornfully. See note on IV. vi. 115.

48. *earnest*] handsel to secure ultimate possession. See note on *Timon of Athens*, IV. iii. 47 (Arden ed.).

49. *any qualities*] anything to recommend her.

51, 52. *there's . . . refused*] a blending of "there's no need of any other qualities to make her acceptable," and "there's no such want of qualities as to cause you to refuse her".

54, 55. *I cannot . . . pieces*] Malone would give this to the pirate, or would explain "I cannot *get them* to bate me one doit," etc. Dyce, who says that the preceding speech shows this one to belong to Boult, suggests "*It* cannot," etc. The sense may be, "I must have the full thousand pieces if I am to complete the purchase".

55. *pieces*] probably no particular coin or sum, though in Jonson's *Magnetic Lady*, iv. 1 = a sovereign.

56. *my masters*] addressing the pirates.

59. *her entertainment*] *sc.* of customers.

were no cheap thing, if men were as they have
been. Get this done as I command you. 65

Boult. Performance shall follow. [*Exit.*

Mar. Alack! that Leonine was so slack, so slow.
He should have struck, not spoke; or that these pirates,
Not enough barbarous, had not o'erboard thrown me
For to seek my mother! 70

Bawd. Why lament you, pretty one?

Mar. That I am pretty.

Bawd. Come, the gods have done their part in you.

Mar. I accuse them not.

Bawd. You are light into my hands, where you are like to live. 75

Mar. The more my fault
To 'scape his hands where I was like to die.

Bawd. Ay, and you shall live in pleasure.

Mar. No. 80

Bawd. Yes, indeed shall you, and taste gentlemen of all fashions. You shall fare well; you shall have the difference of all complexions. What! do you stop your ears?

67-70. *Alack! . . . mother!*] Arranged as by Malone (1790); prose in Qq 1, 2, 3; four lines ending *slow: . . . spoke, . . . barbarous, . . . mother*, in the rest. 77, 78. *The . . . die.*] Divided as by Malone (1790); prose in Qq 1, 2, 3; two lines, the first ending *hands*, in the rest.

64. *were . . . thing*] would be an article for which men would readily pay a high price.

68-70. *or that . . . mother!*] the exclamation *alack!* goes on with the second clause.

73. *the gods . . . you*] the gods have been bounteous to you in the matter of good looks.

75. *light*] lighted, chanced to fall.

75, 76. *where . . . live*] where you will probably have to live for the future. In the novel: "come, come, these droppes auaile thee not, thou arte now mine, and I will make my best of thee".

77. *fault*] here apparently = mischance. Collier conjectured "The *worse* my *fate*".

83. *the difference . . . complexions*]

Mar. Are you a woman? 85

Bawd. What would you have me be, an I be not a woman?

Mar. An honest woman, or not a woman.

Bawd. Marry, whip thee, gosling; I think I shall have something to do with you. Come, you're 90 a young foolish sapling, and must be bowed as I would have you.

Mar. The gods defend me!

Bawd. If it please the gods to defend you by men, then men must comfort you, men must feed 95 you, men must stir you up. Boult's returned.

Re-enter BOULT.

Now, sir, hast thou cried her through the market?

Boult. I have cried her almost to the number of her hairs; I have drawn her picture with my voice. 100

Bawd. And I prithee tell me, how dost thou find the inclination of the people, especially of the younger sort?

Boult. Faith, they listened to me as they would have hearkened to their father's testament. There 105 was a Spaniard's mouth so watered, that he went to bed to her very description.

Bawd. We shall have him here to-morrow with his best ruff on.

men of every variety of race. In the novel: "have the benefite of all nations".

89. *whip thee*] a petty malediction. Compare *Lingua* (1607), iii. 3: "Untruss thy points, and *whip thee*, thou paltry," etc.

89. *gosling*] Compare *Coriolanus*, v. iii. 35.

89, 90. *I shall . . . you*] I shall have some trouble with you.

98-100. *almost . . . voice*] any number of times and with infinite exactness of description.

Boult. To-night, to-night. But, mistress, do you know the French knight that cowers i' the hams? 110

Bawd. Who? Monsieur Veroles?

Boult. Ay; he offered to cut a caper at the proclamation; but he made a groan at it, and swore he would see her to-morrow. 115

Bawd. Well, well; as for him, he brought his disease hither: here he does but repair it. I know he will come in our shadow, to scatter his crowns in the sun. 120

Boult. Well, if we had of every nation a traveller, we should lodge them with this sign.

Bawd. [*To Marina.*] Pray you, come hither awhile. You have fortunes coming upon you. Mark me: you must seem to do that fearfully which you commit willingly; despise profit where you have most gain. To weep that you live as ye do makes pity in your lovers; seldom but that pity begets you a good opinion, and that opinion a mere profit. 125 130

Mar. I understand you not.

113. *Veroles*] Malone; *Verollu* Q 5; *Verollus* (the rest).

111, 112. *cowers . . . hams*] here, apparently, in consequence of his diseased condition. Compare *Romeo and Juliet*, II. iv. 57.

114. *offered*] attempted; as frequently in Shakespeare, *e.g.*, *The Winter's Tale*, IV. iv. 805; *Coriolanus*, V. i. 23.

119, 120. *he will . . . sun*] may mean "he will repair to the shelter of this house to spend his money in the rays of beauty". There seems to be an allusion to "crowns of the sun," gold coins of Louis the Eleventh of France, frequently mentioned in the dramatists. Mason has an idea that the sun was the sign of the house.

122. *we should . . . sign*] they would all be attracted hither by such signal charms; with an equivoque on the sign of an inn, house, etc.

126. *despise*] *i.e.* seem to despise.

130. *a mere profit*] substantial gain.

Boult. O! take her home, mistress, take her home; these blushes of hers must be quenched with some present practice.

Bawd. Thou sayest true, i' faith, so they must; for your bride goes to that with shame which is her way to go with warrant. 135

Boult. Faith, some do, and some do not. But, mistress, if I have bargained for the joint,—

Bawd. Thou mayest cut a morsel off the spit. 140

Boult. I may so?

Bawd. Who should deny it? Come, young one, I like the manner of your garments well.

Boult. Ay, by my faith, they shall not be changed yet. 145

Bawd. Boult, spend thou that in the town; report what a sojourner we have; you'll lose nothing by custom. When nature framed this piece, she meant thee a good turn; therefore say what a paragon she is, and thou hast the harvest out of thine own report. 150

Boult. I warrant you, mistress, thunder shall not so awake the beds of eels as my giving out her

136. *shame*] bashfulness.

136, 137. *which . . . warrant*] to which she is justified in going.

144, 145. *they shall . . . yet*] Does this mean "they will be good enough for some time to come," or is there an equivoque here?

152, 153. *thunder . . . eels*] Whalley, quoting Marston's *Scourge of Villainy*, II. vii. 78-80:—

"They are naught but eeles, that never will appeare,
Till that tempestuous winds, or *thunder*, teare
Their slimy beds,"

remarks, "Thunder is not supposed to have an effect on fish in general, but on eels only, which are roused by it from the mud, and are therefore more easily taken". Craig adds Beaumont and Fletcher, *The False One*:—

"And you 'll see me how I 'll break like *thunder*
Amongst these beds of slimy *eels*".

beauty stir up the lewdly-inclined. I'll bring
home some to-night. 155

Bawd. Come your ways; follow me.

Mar. If fires be hot, knives sharp, or waters deep,
Untied I still my virgin knot will keep.
Diana, aid my purpose!

Bawd. What have we to do with Diana? Pray 160
you, will you go with us? [*Exeunt.*

SCENE III.—*Tarsus. A Room in Cleon's House.*

Enter CLEON *and* DIONYZA.

Dion. Why are you foolish? Can it be undone?

Cle. O Dionyza! such a piece of slaughter
The sun and moon ne'er look'd upon.

Dion. I think
You'll turn a child again.

Cle. Were I chief lord of all this spacious world, 5
I'd give it to undo the deed. O lady!
Much less in blood than virtue, yet a princess
To equal any single crown o' the earth
I' the justice of compare. O villain Leonine!

3, 4. *I . . . again.*] Divided as by Steevens; one line in Qq, Ff 3, 4. 5-46. *Were . . . done.*] Arranged as by Malone; prose in Qq, Ff 3, 4.

157. *If fires . . . deep*] Malone compares *Antony and Cleopatra*, IV. xv. 25, 26, and *Othello*, III. iii. 388-390.

Scene III.

2. *piece of slaughter*] This use of *piece* as a mere periphrasis is very frequent in Shakespeare, *e.g.*, *Much Ado About Nothing*, III. iii. 180: "the most dangerous *piece* of lechery"; *The Winter's Tale*, IV. iv. 695: "I thought it a *piece* of honesty".

3, 4. *I think . . . again*] Compare *King Lear*, I. iii. 19: "Old fools are babes again".

7-9. *Much . . . compare*] more so in point of virtue than of descent, and yet one who in mere rank might justly be compared with any sovereign in the world.

Whom thou hast poison'd too; 10
If thou hadst drunk to him, 't had been a kindness
Becoming well thy fact; what can'st thou say
When noble Pericles shall demand his child?

Dion. That she is dead. Nurses are not the fates,
To foster it, nor ever to preserve. 15
She died at night; I'll say so. Who can cross it?
Unless you play the pious innocent,
And for an honest attribute cry out
"She died by foul play."

Cle. O! go to. Well, well,
Of all the faults beneath the heavens, the gods 20
Do like this worst.

Dion. Be one of those that think
The petty wrens of Tarsus will fly hence,
And open this to Pericles. I do shame
To think of what a noble strain you are,
And of how coward a spirit.

Cle. To such proceeding 25
Who ever but his approbation added,

12. *fact*] Singer, ed. 2 (Dyce); *face* Qq, Ff 3, 4. 17. *pious*] Collier (Mason conj. and Wilkins's novel); *impious* Qq 1, 2, 3; the rest omit.

11, 12. *If thou . . . fact*] if, as you offered him the cup, you had pledged him with a first taste, the courtesy would have been suited to the deed of poisoning him; *i.e.* you would have done well to poison yourself at the same time.

14, 15. *Nurses . . . it*] nurses, however much may be expected of them or however great their care, are not the fates to foster a child or to keep it alive.

18. *for an . . . attribute*] for the sake of earning the title of honest man.

19. *go to*] an expression sometimes of rebuke, contempt, but sometimes also of encouragement.

25-28. *To such . . . sources*] no one who ever gave his approval to such a course, even though he was not accessory to the deed, could come of honest parentage.

Though not his prime consent, he did not flow
From honourable sources.

Dion. Be it so, then;
Yet none does know but you how she came dead,
Nor none can know, Leonine being gone. 30
She did distain my child, and stood between
Her and her fortunes; none would look on her,
But cast their gazes on Marina's face,
Whilst ours was blurted at and held a malkin
Not worth the time of day. It pierc'd me thorough; 35
And though you call my course unnatural,
You not your child well loving, yet I find
It greets me as an enterprise of kindness
Perform'd to your sole daughter.

Cle. Heavens forgive it!

Dion. And as for Pericles, 40
What should he say? We wept after her hearse,
And yet we mourn; her monument

27. *prime consent*] Dyce; *prince consent* Qq 1, 2, 3; *whole consent* (the rest). 28. *sources*] Dyce; *courses* Qq, Ff 3, 4. 31. *distain*] Singer (Steevens) *disdaine* Qq; *disdain* Ff 3, 4.

30. *know*] Walker conjectures "know *now*".

31. *distain*] cast a slur upon (by the comparison drawn between them).

34. *blurted at*] pooh-poohed, treated with scorn. Malone compares *Edward III.* (1596):—

"This day hath set derision on the French,
And all the world will *blurt* and scorn at us".

Blurt, or *blirt*, was a contemptuous exclamation frequent at the time. Compare Marston, *Antonio and Mellida* (pt. i.), IV. i. 251: "*Blirt* on your 'ay me's'!"; *The Malcontent*, I. i. 130: "*Blirt* o' rhyme! *blirt* o' rhyme!"

34. *malkin*] a diminutive of Moll (Mary), generally used in a contemptuous sense for a coarse wench; often written "mawkin". Compare *Coriolanus*, II. i. 224:—

"the kitchen *malkin* pins
Her richest lockram round her reechy neck".

35. *Not worth . . . day*] not worth greeting.

38, 39. *It greets . . . daughter*] the course I have taken smiles upon me as being an act of affection undertaken in behalf of her who is your only daughter (and one therefore for whose sake you too should have been ready to run some risk).

Is almost finish'd, and her epitaphs
In glittering golden characters express
A general praise to her, and care in us 45
At whose expense 'tis done.

Cle. Thou art like the harpy,
Which, to betray, dost, with thine angel's face,
Seize with thine eagle's talons.

Dion. You are like one that superstitiously
Doth swear to the gods that winter kills the flies; 50
But yet I know you'll do as I advise. [*Exeunt.*

SCENE IV.—*Before the monument of Marina at Tarsus.*

Enter GOWER.

Thus time we waste, and longest leagues make short;
Sail seas in cockles, have and wish but for't;
Making, to take imagination,

43. *epitaphs*] So the first three Quartos; the rest have *epitaph*, which here perhaps is more appropriate. But it was customary of old for friends to affix to the hearse or the grave short laudatory poems, epitaphs, etc. Compare *Much Ado About Nothing*, IV. i. 209, and see Gifford's note to Jonson's *Underwoods*, ci.

46-48. *Thou art . . . talons*] Though the expression is confused, the sense is plain: you are like the harpy, who seizes with its eagle talons that which its angel-like appearance has deluded. Malone conjectures "dost *wear* thine angel's face; Seize," etc., and Hudson edits "*doth use an* angel's face, Then seize," etc.

49, 50. *You are . . . flies*] This seems to mean, you are like one, who in a reverence for the gods which refuses to attribute any cruelty to them, complains to them of the rigour of the seasons in killing the flies; *i.e.* you cannot believe that any merciful being would be guilty of putting out of the world so insignificant a creature as even a fly. To her the removal of Marina is a deed no worse than that of nature in killing off the flies in winter.

Scene IV.

1. *waste*] make no account of in our reckoning.

2. *cockles*] Malone sees here an allusion to the belief that witches could sail in egg-shells, *cockles*, or mussel-shells.

2. *have and . . . for 't*] have whatever we want merely for the wishing.

3. *Making*] proceeding on our course.

3. *take*] captivate. With Hudson, I have omitted *our* before *imagination*.

From bourn to bourn, region to region.
By you being pardoned we commit no crime 5
To use one language in each several clime
Where our scenes seem to live. I do beseech you
To learn of me, who stand i' the gaps to teach you,
The stages of our story. Pericles
Is now again thwarting the wayward seas, 10
Attended on by many a lord and knight,
To see his daughter, all his life's delight.
Old Helicanus goes along. Behind
Is left to govern it, you bear in mind,
Old Escanes, whom Helicanus late 15
Advanced in time to great and high estate.
Well-sailing ships and bounteous winds have brought
This king to Tarsus—think this pilot thought,

8. *stand i' the*] Malone (Steevens); *stand with* Qq 1, 2, 3; *stands in* (the rest). 18. *this pilot*] *this Pilat* (or *Pilate*) Qq, Ff 3, 4.

4. *bourn*] limit; not connected with "bourn," or "burn," a brook.

10. *thwarting*] crossing.

10. *wayward*] "originally a headless form of *aweiward*, adverb. . . . Thus *wayward* is *away-ward, i.e.* turned away, perverse. . . . It is a parallel formation to *fro-ward*. It is now often *made* to mean *bent on one's way* . . ." (Skeat, *Ety. Dict.*). In much the same sense we have *awkward* in *2 Henry VI.* III. ii. 83: "*awkward* wind"; and in Marlowe, *Edward II.* IV. vi. 35: "With *awkward* winds and sore tempests driven," *awkward* meaning literally "left-handed," "perverted," "perverse". Compare V. i. 92, below.

13-16. *Old* . . . *estate*] The punctuation here is Daniel's. The first Quarto, followed substantially by the rest, gives:—

"Old *Helicanus* goes along behind,
Is left to gouerne it, you beare in mind.
Old *Escanes*, whom *Helicanus* late
Aduancde in time to great and hie estate."

18, 19. *think* . . . *grow on*] substituting "his" for *this*, Malone explains, "Suppose that your imagination is his pilot"; Steevens, "think that his pilot had the celerity of thought, so shall your thought keep pace with his operations"; Mason, retaining *this* and conjecturing *pilot-thought*, "Keep this leading circumstance in your mind, which will serve as a pilot to you, and guide you through the rest of the story, in such a manner, that your imagination will keep pace with the King's progress". Of these versions I much prefer Mason's, which seems to be supported by lines 21, 22, of the Gower Prologue to Act. V.:—

So with his steerage shall your thoughts grow on,
To fetch his daughter home, who first is gone. 20
Like motes and shadows see them move awhile;
Your ears unto your eyes I'll reconcile.

Dumb-show.

Enter PERICLES, *with his Train, at one door;* CLEON *and* DIONYZA *at the other.* CLEON *shows* PERICLES *the tomb of* MARINA; *whereat* PERICLES *makes lamentation, puts on sackcloth, and in a mighty passion departs. Then exeunt* CLEON *and* DIONYZA.

See how belief may suffer by foul show!
This borrow'd passion stands for true old woe;
And Pericles, in sorrow all devour'd, 25
With sighs shot through, and biggest tears o'ershower'd,
Leaves Tarsus and again embarks. He swears
Never to wash his face, nor cut his hairs;
He puts on sackcloth and to sea. He bears
A tempest, which his mortal vessel tears, 30
And yet he rides it out. Now please you wit

19. *grow on*] Malone; *grone* Qq, Ff 3, 4.

"In your supposing once more put your sight
Of heavy Pericles; think this his bark";

but I believe that *thoughts* (line 19) has been caught from *thought* in the line above, displacing some such word as "voyage" or "course".

20. *who . . . gone*] who before his arrival has been carried off from Tarsus.

23. *See how . . . show!*] see how belief may be misled by base hypocrisy!

24. *borrow'd passion*] pretence of grief. Whether *old* means of long continuance, or "woe that was felt in primitive times" (Steevens), or is merely intensive, is perhaps doubtful.

30. *his mortal vessel*] his body. Compare *Timon of Athens*, v. i. 204: "nature's *fragile vessel*".

31. *rides it out*] survives it.

31. *wit*] know.

The epitaph is for Marina writ
By wicked Dionyza.
[*Reads the inscription on Marina's monument.*

The fairest, sweet'st, and best, lies here,
Who wither'd in her spring of year: 35
She was of Tyrus the king's daughter,
On whom foul death hath made this slaughter.
Marina was she call'd; and at her birth,
Thetis, being proud, swallow'd some part o' the earth:
Therefore the earth, fearing to be o'erflow'd, 40
Hath Thetis' birth-child on the heavens bestow'd:
Wherefore she does, and swears she 'll never stint,
Make raging battery upon shores of flint.

No visor does become black villany
So well as soft and tender flattery. 45
Let Pericles believe his daughter's dead,
And bear his courses to be ordered
By Lady Fortune; while our scene must play
His daughter's woe and heavy well-a-day
In her unholy service. Patience then, 50
And think you now are all in Mitylen. [*Exit.*

32, 33. *The . . . Dionyza*] As in Malone; one line in Qq 1, 2, 3; in the later Qq and the Ff the three lines run, *Now take we our way To the Epitaph for Marina, writ by Dionizia.* 48. *scene*] Malone (1790); *Steare* Qq, Ff 3, 4. 51. *Mitylen*] Steevens; *Mittelin* Q 1; *Metaline* (the rest).

35. *her . . . year*] the spring time of her years.

39. *Thetis*] See note on *Troilus and Cressida*, I. iii. 39 (Arden ed.). "The poet ascribes the swelling of the sea to the pride which Thetis felt at the birth of Marina in her element; and supposes that the earth, being afraid to be overflowed, bestowed this birth-child of Thetis on the heavens; and that Thetis, in revenge, makes raging battery against the shores. . . ." (Mason).

42. *stint*] cease. Compare *Romeo and Juliet*, I. iii. 48, 57, 58. More common in a transitive sense.

47. *bear . . . ordered*] suffer his actions to be regulated.

49. *well-a-day*] used as a substantive, lamentation. See note on II. i. 22.

SCENE V.—*Mitylene. A Street before the Brothel.*

Enter, from the brothel, two Gentlemen.

First Gent. Did you ever hear the like?

Second Gent. No, nor never shall do in such a place as this, she being once gone.

First Gent. But to have divinity preached there! did you ever dream of such a thing? 5

Second Gent. No, no. Come, I am for no more bawdy-houses. Shall's go hear the vestals sing?

First Gent. I'll do any thing now that is virtuous; but I am out of the road of rutting for ever. 10

[*Exeunt.*

SCENE VI.—*The Same. A Room in the Brothel.*

Enter Pandar, Bawd, and BOULT.

Pand. Well, I had rather than twice the worth of her she had ne'er come here.

Bawd. Fie, fie upon her! she is able to freeze the god Priapus, and undo a whole generation; we must either get her ravished, or be rid of her. When 5 she should do for clients her fitment, and do

4. *divinity*] religion.

7. *Shall's*] "*Shall*, originally meaning necessity or obligation, and therefore not denoting an *action* on the part of the subject, was used in the South of England as an impersonal verb. . . . So Chaucer, '*us* oughte,' and we also find 'as *us* wol,' *i.e.* 'as it is pleasing to us'. Hence in Shakespeare, 'Say where shall's lay him,' *Cymbeline*, IV. ii. 233 . . ." (Abbott, *Shakespearian Grammar*, § 215).

7. *the vestals*] priestesses of Vesta, then chaste maidens generally.

10. *rutting*] Compare *All's Well that Ends Well*, IV. iii. 243; *The Merry Wives of Windsor*, V. v. 15.

Scene VI.

4. *Priapus*] "The present mention of this deity was perhaps suggested by the following passage in Twine's translation: 'Then the bawde brought her into a certaine chappell where stood the idoll of Priapus made of gold," etc. (Steevens).

me the kindness of our profession, she has me her quirks, her reasons, her master-reasons, her prayers, her knees; that she would make a puritan of the devil if he would cheapen a kiss of her.

Boult. Faith, I must ravish her, or she'll disfurnish us of all our cavaliers, and make our swearers priests.

Pand. Now, the pox upon her green-sickness for me!

Bawd. Faith, there's no way to be rid on't but by the way to the pox. Here comes the Lord Lysimachus, disguised.

Boult. We should have both lord and lown if the peevish baggage would but give way to customers.

Enter LYSIMACHUS.

Lys. How now! How a dozen of virginities?

Bawd. Now, the gods to-bless your honour!

22. *to-bless*] Hyphened by Malone (Tyrwhitt conj.).

7. *she has me*] For this *me* in narrative, see Abbott, *Shakespearian Grammar*, § 220.

10. *cheapen a kiss*] bargain with her for a kiss.

14. *green-sickness*] an anæmic disorder to which early maidenhood is subject. Compare *Romeo and Juliet*, III. v. 157; *Antony and Cleopatra*, III. ii. 6; Jonson, *The Alchemist*, iv. 4: "the waiting-maid with the *green-sickness*"; *The Magnetic Lady*, ii. 1: "the *green-sickness*, The maiden's malady". But here squeamishness, figuratively, as often. Compare Nash (1596), *Saffron Walden* (Grosart, iii. 166): "It will then appear . . . whose wit hath the *greene sicknes*"; Cleveland (1658), *Antiplatonic*, iv.: "Virtue's no more in Womankind But the *green sickness* of the mind" (quoted in *New Eng. Dict.*).

18. *lown*] or "loon," low-bred fellow.

19. *give way to*] receive with favour.

19. *customers*] here whoremongers; more commonly of prostitutes, as in *Othello*, IV. i. 122. So, in *Measure for Measure*, Mistress Overdone complains that, owing to the war, she is "*custom*-shrunk".

21. *How . . . virginities?*] Compare *2 Henry IV*. III. ii. 42: "How a good yoke of bullocks at Stamford fair?" and the modern racing slang, "What price Eclipse?"

22. *to-bless*] the intensive prefix common in Early English.

Boult. I am glad to see your honour in good health.

Lys. You may so; 'tis the better for you that your resorters stand upon sound legs. How now! wholesome iniquity, have you that a man may deal withal, and defy the surgeon? 25

Bawd. We have here one, sir, if she would—but there never came her like in Mitylene.

Lys. If she'd do the deed of darkness, thou would'st say. 30

Bawd. Your honour knows what 'tis to say well enough.

Lys. Well; call forth, call forth.

Boult. For flesh and blood, sir, white and red, you shall see a rose; and she were a rose indeed if she had but— 35

Lys. What, prithee?

Boult. O! sir, I can be modest.

Lys. That dignifies the renown of a bawd no less than it gives a good report to a number to be chaste. 40

[*Exit Boult.*

Bawd. Here comes that which grows to the stalk; never plucked yet, I can assure you.

Re-enter BOULT *with* MARINA.

Is she not a fair creature?

24, 25. *'tis the better . . . legs*] it is fortunate for you when your resorters are in sound health.

26. *wholesome iniquity*] ironically addressing the bawd.*

32. *what 'tis to say*] what one should say to express my meaning.

40, 41. *That dignifies . . . chaste*] the profession of modesty gives an air of decency to a bawd, just as it gains for a number of women the credit of being chaste. For *a number*, "an anchor," *i.e.* anchorite, "a murderer," "a pander," "a lecher," "a wanton," "a maiden," the last of which is edited by Hudson, have been suggested. There seems no need of change, though the first clause is of course ironical.

* The comma is after *you* in Qq, Ff 3, 4, which points to an inversion with obvious meaning, and not an address to the bawd. Q 4, Ff 3, 4 have *impunity have you*, GEN. ED.

Lys. Faith, she would serve after a long voyage at sea. Well, there's for you; leave us. 45

Bawd. I beseech your honour, give me leave; a word, and I'll have done presently.

Lys. I beseech you, do.

Bawd. [*To Marina.*] First I would have you note, this is an honourable man. 50

Mar. I desire to find him so, that I may worthily note him.

Bawd. Next he's the governor of this country, and the man whom I am bound to. 55

Mar. If he govern the country, you are bound to him indeed; but how honourable he is in that I know not.

Bawd. Pray you, without any more virginal fencing, will you use him kindly? he will line your apron with gold. 60

Mar. What he will do graciously, I will thankfully receive.

Lys. Ha' you done?

Bawd. My lord, she's not paced yet; you must take some pains to work her to your manage. Come, we will leave his honour and her together. 65

Lys. Go thy ways.

[*Exeunt Bawd, Pandar, and Boult.*

45, 46. *she would . . . sea*] praise in disparagement.

47. *give . . . word*] allow me to say a word to Marina in private.

52, 53. *worthily note him*] give him the honour he deserves for being so.

59. *virginal fencing*] pretended defence of your chastity.

60. *kindly*] perhaps with a quibble.

62. *graciously*] with honourable intention.

65, 66. *paced . . . manage*] terms taken from the schooling of horses.

68. *Go thy ways*] Malone gives these words to Lysimachus, instead of the Bawd as in Qq 1-2; the rest omit.

Now, pretty one, how long have you been at this trade? 70

Mar. What trade, sir?

Lys. Why, I cannot name 't but I shall offend.

Mar. I cannot be offended with my trade. Please you to name it.

Lys. How long have you been of this profession? 75

Mar. E'er since I can remember.

Lys. Did you go to 't so young? Were you a gamester at five or at seven?

Mar. Earlier too, sir, if now I be one.

Lys. Why, the house you dwell in proclaims you to be a creature of sale. 80

Mar. Do you know this house to be a place of such resort, and will come into 't? I hear say you are of honourable parts, and are the governor of this place. 85

Lys. Why, hath your principal made known unto you who I am?

Mar. Who is my principal?

Lys. Why, your herb woman; she that sets seeds and roots of shame and iniquity. O! you have heard something of my power, and so stand aloof for more serious wooing. But I protest to thee, pretty one, my authority shall not see 90

92. *aloof*] Rowe; *aloft* Qq, Ff 3, 4.

72. *but . . . offend*] without being guilty of indecorum.

78. *gamester*] a common euphemism.

83. *and will come into 't?*] and do you notwithstanding frequent it?

89, 90. *Why, . . . iniquity*] Compare *Othello*, I. iii. 323-330.

91, 92. *and so . . . wooing*] and so affect coyness till you are sure that I am in earnest.

93, 94. *my authority . . . thee*] you have nothing to fear from me in my capacity as governor; I shall wink at your manner of life.

thee, or else look friendly upon thee. Come,
bring me to some private place; come, come. 95

Mar. If you were born to honour, show it now;
If put upon you, make the judgement good
That thought you worthy of it.

Lys. How 's this? how 's this? Some more; be sage.

Mar. For me,
That am a maid, though most ungentle fortune 100
Have plac'd me in this sty, where, since I came,
Diseases have been sold dearer than physic,
O! that the gods
Would set me free from this unhallow'd place,
Though they did change me to the meanest bird 105
That flies i' the purer air.

Lys. I did not think
Thou could'st have spoke so well; ne'er dream'd thou could'st.
Had I brought hither a corrupted mind,
Thy speech had alter'd it. Hold, here 's gold for thee;
Persever in that clear way thou goest, 110
And the gods strengthen thee!

Mar. The gods preserve you!

Lys. For me, be you thoughten

96-98. *If . . . of it.*] Verse first by Rowe; prose in Qq, Ff 3, 4. 99-106. *For . . . air.*] Arranged by Collier; prose in Qq, Ff 3, 4. 106-111. *I did . . . thee!*] Arranged as by Rowe; prose in Qq, Ff 3, 4. 112-120. *For . . . good.*] As in Malone, except line 119; prose in Qq, Ff 3, 4.

99. *be sage*] Malone takes this as a sneer—"Proceed with your fine moral discourse". For *Some more*, Daniel conjectures "*No* more," or "*Come now*"; Elze, "*Once more*"; and with any of these readings *be sage* might perhaps be taken as "be wise and yield". But I cannot believe the text to be sound.

110. *Persever*] accented, as usually in Shakespeare, on the penultimate.

110. *clear*] pure.

112. *be you thoughten*] assure yourself. Participles in-*en* are frequent in

That I came with no ill intent, for to me
The very doors and windows savour vilely.
Fare thee well. Thou art a piece of virtue, and 115
I doubt not but thy training hath been noble.
Hold, here 's more gold for thee.
A curse upon him, die he like a thief,
That robs thee of thy goodness! If thou dost
Hear from me, it shall be for thy good. 120

Re-enter BOULT.

Boult. I beseech your honour, one piece for me.
Lys. Avaunt! thou damned door-keeper. Your house,
But for this virgin that doth prop it, would
Sink and overwhelm you. Away! [*Exit.*
Boult. How 's this? We must take another course 125
with you. If your peevish chastity, which is
not worth a breakfast in the cheapest country
under the cope, shall undo a whole household,
let me be gelded like a spaniel. Come your
ways. 130
Mar. Whither would you have me?
Boult. I must have your maidenhead taken off, or

119, 120. *If . . . me,*] As in Dyce. 122-124. *Avaunt! . . . Away!*] Arranged as by Collier; verse first in Rowe; prose in Qq, Ff 3, 4.

Shakespeare, and in *King ear*, II.iii.6, we have "[I]am bethought". The words here may therefore be a condensed equivalent to "be you bethought". Schmidt explains *thoughten* as "having a thought, thinking," and says it is not a participle.

115. *a piece of virtue*] here expressing supreme excellence; of the very stock of virtue. Compare *The Tempest*, I. ii. 56; *Antony and Cleopatra*, III. ii. 28.

122. *door-keeper*] pander. Compare *Troilus and Cressida*, V. x. 52; "*hold-door* trade".

126-129. *If your . . . spaniel*] *i.e.* we are not going to allow ourselves to be ruined by creatures like you professing chastity; we must use other means than kindness to you.

126. *peevish*] wayward, but with the notion of foolish also.

128. *cope*] *sc.* of heaven.

the common hangman shall execute it. Come your ways. We'll have no more gentlemen driven away. Come your ways, I say. 135

Re-enter Bawd.

Bawd. How now! what's the matter?

Boult. Worse and worse, mistress; she has here spoken holy words to the Lord Lysimachus.

Bawd. O! abominable.

Boult. She makes our profession as it were to stink 140 afore the face of the gods.

Bawd. Marry, hang her up for ever!

Boult. The nobleman would have dealt with her like a nobleman, and she sent him away as cold as a snowball; saying his prayers too. 145

Bawd. Boult, take her away; use her at thy pleasure; crack the glass of her virginity, and make the rest malleable.

Boult. An if she were a thornier piece of ground than she is, she shall be ploughed. 150

Mar. Hark, hark, you gods!

Bawd. She conjures; away with her! Would she had never come within my doors! Marry, hang you! She's born to undo us. Will you not go the way of women-kind? Marry, 155

138. *holy*] pious.

142. *Marry*] a corruption of Mary, *sc.* the Virgin Mary; a form used in order to avoid the penalties for profane swearing. For various other forms of the imprecation, see note on *Timon of Athens*, I. i. 86 (Arden ed.).

147, 148. *and make . . . malleable*] and so make her pliable for general use.

150. *ploughed*] Compare *Antony and Cleopatra*, II. ii. 233: "He *plough'd* her, and she cropp'd".

152. *conjures*] calls upon the gods to aid her.

come up, my dish of chastity with rosemary
and bays! [*Exit.*

Boult. Come, mistress; come your ways with me.

Mar. Whither wilt thou have me?

Boult. To take from you the jewel you hold so 160
dear.

Mar. Prithee, tell me one thing first.

Boult. Come now, your one thing.

Mar. What canst thou wish thine enemy to be?

Boult. Why, I could wish him to be my master, 165
or rather, my mistress.

Mar. Neither of these are so bad as thou art,
Since they do better thee in their command.
Thou hold'st a place, for which the pained'st fiend
Of hell would not in reputation change; 170
Thou art the damned door-keeper to every
Coistrel that comes inquiring for his Tib;
To the choleric fisting of every rogue
Thy ear is liable; thy food is such
As hath been belch'd on by infected lungs. 175

171-175. *Thou . . . lungs.*] Arranged as by Malone; prose in Qq, Ff 3, 4.

156, 157. *my dish . . . bays*] "Anciently many dishes were served up with this garniture, during the season of Christmas. The bawd means to call her a piece of ostentatious virtue" (Steevens).

165, 166. *to be . . . mistress*] *i.e.* to be as miserable a creature as, etc.

168. *Since . . . command*] since they are at all events in authority, while you are but a slave.

169, 170. *Thou hold'st . . . change*] your office as their tool is one so foul that no devil, whatever his sufferings, would change reputations with you.

171. *door-keeper*] see note on line 122, above.

172. *Coistrel*] a variant of "custrell," a groom to a knight; thence a base fellow.

172. *Tib*] "A low, common woman ('A tib, *mulier sordida*') (Coles's *Lat. and Eng. Dict.*)" (Dyce, *Glossary*).

173, 174. *To the . . . liable*] the meanest fellow in the world would not hesitate, if angry, to box your ears. Mr. Craig suggests the insertion of *here* after "fisting".

Boult. What would you have me do? go to the wars, would you? where a man may serve seven years for the loss of a leg, and have not money enough in the end to buy him a wooden one? 180

Mar. Do any thing but this thou doest. Empty
Old receptacles, or common shores, of filth;
Serve by indenture to the common hangman:
Any of these ways are yet better than this;
For what thou professest, a baboon, could he speak, 185
Would own a name too dear. O! that the gods
Would safely deliver me from this place.
Here, here's gold for thee.
If that thy master would gain by me,
Proclaim that I can sing, weave, sew, and dance, 190
With other virtues, which I'll keep from boast;
And I will undertake all these to teach.
I doubt not but this populous city will
Yield many scholars.

Boult. But can you teach all this you speak of? 195

Mar. Prove that I cannot, take me home again,

185-188. *For . . . thee.*] Arranged as by Malone (1790); prose in Ff 3, 4.
189-194. *If that . . . scholars.*] Divided as by Malone; prose in Qq, Ff 3, 4.

178. *for the loss . . . leg*] as if that were a reward.

181-188. *Do any . . . thee*] The arrangement here is Malone's; in the old copies the whole passage is prose.

184. *yet better*] Malone transposes *better yet*.

186. *Would own . . . dear*] would declare to be a name that he could not afford to bear.

189. *would gain*] Malone (1780) gives "gain *aught*"; Hudson, "*make* gain"; Kinnear conjectures "*have* gain".

193, 194. *I doubt . . . scholars*] Malone points out that the scheme by which Marina effects her release from the brothel is described in the *Confessio Amantis*, and Steevens that it is found also in Twine's translation.

And prostitute me to the basest groom
That doth frequent your house.

Boult. Well, I will see what I can do for thee; if I can place thee, I will. 200

Mar. But amongst honest women.

Boult. Faith, my acquaintance lies little amongst them. But since my master and mistress have bought you, there's no going but by their consent; therefore I will make them 205 acquainted with your purpose, and I doubt not but I shall find them tractable enough. Come, I'll do for thee what I can; come your ways. [*Exeunt.*

197. *groom*] low fellow; the original sense is a stable lad. Compare *coistrel*, line 172, above.

206, 207. *I doubt . . . tractable*] since her remaining in the brothel would only be to their loss.

ACT V

Enter GOWER.

Marina thus the brothel 'scapes, and chances
Into an honest house, our story says.
She sings like one immortal, and she dances
As goddess-like to her admired lays;
Deep clerks she dumbs; and with her neeld composes 5
Nature's own shape, of bud, bird, branch, or berry,
That even her art sisters the natural roses;
Her inkle, silk, twin with the rubied cherry:
That pupils lacks she none of noble race,
Who pour their bounty on her; and her gain 10
She gives the cursed bawd. Here we her place,
And to her father turn our thoughts again,
Where we left him, on the sea. We there him lost;
Whence, driven before the winds, he is arriv'd
Here where his daughter dwells: and on this coast 15
Suppose him now at anchor. The city striv'd

5. *dumbs*] Compare *Antony and Cleopatra*, I. v. 50. The *New English Dictionary* quotes Sylvester, *Sonn. on Late Mirac. Peace*, xxv. 316: "Deafning the windes, *dumbing* the loudest thunders".

7. *sisters . . . roses*] the creations of her art are as sisters to the reality.

8. *Her inkle . . . cherry*] the natural cherry does not glow with more sparkling hue than those of her embroidery. Compare *Twelfth Night*, v. i. 230:—

"An apple, cleft in two, is not more twin
Than these two creatures".

8. *inkle*] properly a kind of tape, but, according to Steevens, a kind of crewel or worsted with which ladies worked flowers.

16. *The city striv'd*] Here Steevens conjectured "The city 's *hived*,"

God Neptune's annual feast to keep; from whence
Lysimachus our Tyrian ship espies.
His banners sable, trimm'd with rich expense;
And to him in his barge with fervour hies. 20
In your supposing once more put your sight
Of heavy Pericles; think this his bark
Where, what is done in action, more, if might,
Shall be discover'd; please you, sit and hark. [*Exit.*

SCENE I.—*On board Pericles' ship, off Mitylene. A Pavilion on deck, with a curtain before it; Pericles within it, reclined on a couch. A barge lying beside the Tyrian vessel.*

Enter two Sailors, one belonging to the Tyrian vessel, the other to the barge; to them HELICANUS.

Tyr. Sail. [*To the Sailor of Mitylene.*] Where is Lord Helicanus? he can resolve you.
O! here he is.
Sir, there 's a barge put off from Mitylene
And in it is Lysimachus, the governor,
Who craves to come aboard. What is your will? 5
Hel. That he have his. Call up some gentlemen.
Tyr. Sail. Ho, gentlemen! my lord calls.

1-5. *Where . . . will?*] As in Steevens; prose in Qq, Ff 3, 4.

which Singer adopts. The corresponding passage in the *Confessio Amantis* runs thus:—

"The lordes bothe, and the comune
The hithe feste of Neptune,
Uppoun the stronde att ryvage,
And as it was custume and usage,
Solemlich they *by syhe*".

21, 22. *In your . . . Pericles*] once more imagine you behold Pericles. For *heavy*, compare *Julius Cæsar*, II. i. 275.

23. *more, if might*] and more if it were possible.

Scene I.

1. *resolve*] satisfy your doubts.

Enter two or three Gentlemen.

First Gent. Doth your lordship call?

Hel. Gentlemen, there's some of worth would come aboard;
I pray ye, greet him fairly. 10

[*Gentlemen and Sailors descend, and go on board the barge.*

Enter from thence LYSIMACHUS *and Lords; the Tyrian Gentlemen and the two Sailors.*

Tyr. Sail. Sir,
This is the man that can, in aught you would,
Resolve you.

Lys. Hail, reverend sir! the gods preserve you!

Hel. And you, sir, to outlive the age I am, 15
And die as I would do.

Lys. You wish me well.
Being on shore, honouring of Neptune's triumphs,
Seeing this goodly vessel ride before us,
I made to it to know of whence you are.

Hel. First, what is your place? 20

Lys. I am the governor of this place you lie before.

11-13. *Sir, . . . you.*] Divided as by Malone; prose in Qq, Ff 3, 4. 15, 16. *And . . . do.*] Divided as by Malone (1790); prose in Qq, Ff 3, 4.

9. *some of worth*] Malone conjectures "some *one*"; others alter *num*, in l. 10 (with Q 4, etc.) to *them*. Barron Field (*apud* Staunton) cites a passage from Heywood's *Fortune by Land and Sea*, ii. 3, to show that "some" was formerly used for "some person":—

"Besides a sudden noise
Of *some* that swiftly ran towards your fields:
Make haste; 'twas now; *he* cannot be far off".

17. *Neptune's triumphs*] public festivities in honour of Neptune. See II. ii. 1, above.

20. *place*] official position.

Hel. Sir,
Our vessel is of Tyre, in it the king;
A man who for this three months hath not spoken
To any one, nor taken sustenance 25
But to prorogue his grief.
Lys. Upon what ground is his distemperature?
Hel. 'Twould be too tedious to repeat;
But the main grief springs from the loss
Of a beloved daughter and a wife. 30
Lys. May we not see him?
Hel. You may;
But bootless is your sight: he will not speak
To any.
Lys. Yet let me obtain my wish.
Hel. Behold him. [*Pericles discovered.*
This was a goodly person, 35
Till the disaster that, one mortal night,
Drove him to this.
Lys. Sir king, all hail! the gods preserve you!
Hail, royal sir!
Hel. It is in vain; he will not speak to you. 40

22-26. *Sir, . . . grief.*] Divided as by Steevens; prose in Qq, Ff 3, 4. 28-30. *'Twould . . . wife.*] The lines end as in Malone; prose in Qq, Ff 3, 4. 32-34. *You . . . any.*] As in Collier; prose in Qq, Ff 3, 4. 38, 39. *Sir king, . . . sir!*] Prose in Qq, Ff 3, 4.

26. *prorogue*] linger out, keep alive. Compare *Antony and Cleopatra*, II. i. 26:—
"That sleep and feeding may *prorogue* his honour
Even till a Lethe'd dulness".

27. *distemperature*] mental, as in *Romeo and Juliet*, II. iii. 40; physical in *The Comedy of Errors*, V. i. 82.

35. *Pericles discovered*] "In the original representation of this play. Pericles was probably placed in the back part of the stage, concealed by a curtain which was here drawn open. The ancient narratives represent him as remaining in the cabin of his ship . . ." (Malone).

First Lord. Sir,
We have a maid in Mitylene, I durst wager,
Would win some words of him.

Lys. 'Tis well bethought.
She questionless with her sweet harmony
And other choice attractions, would allure, 45
And make a battery through his deafen'd parts
Which now are midway stopp'd:
She is all happy as the fair'st of all,
And with her fellow maids is now upon
The leafy shelter that abuts against 50
The island's side.

[*Whispers a Lord, who goes off in the barge of Lysimachus.*

Hel. Sure, all's effectless; yet nothing we'll omit
That bears recovery's name. But, since your kindness
We have stretch'd thus far, let us beseech you
That for our gold we may provision have, 55
Wherein we are not destitute for want,
But weary for the staleness.

Lys. O! sir, a courtesy

41-43. *Sir, . . . him.*] As in Dyce; prose in Qq, Ff 3, 4. 43-62. *'Tis . . . sorrow.*] Divided as by Malone; prose in Qq, Ff 3, 4.

45. *choice*] chosen.

48. *She is . . . all*] I take this to mean, "She is alike perfectly happy and the fairest of all maidens". Clarke explains, "She is entirely and happily graced as the fairest of all women".

49, 50. *upon . . . shelter*] in the neighbourhood of a spot sheltered by foliage that fronts the sea-coast. For *upon*, compare *Julius Cæsar*, v. i. 17.

Whispers . . . Lysimachus] Malone points out that when *Pericles* was first acted, there being no apparatus by which a ship could be represented, the actor would merely walk off the stage and return in a few minutes leading in Marina. Imagination would do the rest.

56, 57. *Wherein . . . staleness*] as to which it is not that we are in actual want of supplies, but that we are weary of fare that has lost all its freshness.

Which if we should deny, the most just gods
For every graff would send a caterpillar,
And so inflict our province. Yet once more 60
Let me entreat to know at large the cause
Of your king's sorrow.

Hel. Sit, sir, I will recount it to you;
But see, I am prevented.

Re-enter, from the barge, Lord, with MARINA *and a young Lady.*

Lys. O! here is
The lady that I sent for. Welcome, fair one!
Is 't not a goodly presence?

Hel. She's a gallant lady. 65

Lys. She's such a one, that, were I well assur'd
She came of gentle kind and noble stock,
I'd wish no better choice, and think me rarely wed.
Fair one, all goodness that consists in bounty
Expect even here, where is a kingly patient: 70
If that thy prosperous and artificial feat
Can draw him but to answer thee in aught,

58. *gods*] Dyce; *God* Qq, Ff 3, 4. 62, 63. *Sit, . . . prevented.*] Divided as by Collier; prose in Qq, Ff 3, 4. 63-65. *O! . . . presence?*] Divided as by Steevens; two lines, the first ending *for*, in Qq, Ff 3, 4. 71. *feat*] Steevens (Percy conj.); *fate* Qq, Ff 3, 4.

59. *graff*] the older and more correct form, the verb "to graft" being properly the participle "grafted," and the substantive "graft" being made from this mistaken form of the verb. Compare *As You Like It*, III. ii. 124; *2 Henry IV*. v. iii. 3.

60. *And so . . . province*] inflicting this as a penalty on our land (if the text is sound). Malone conj. *afflict*.

63. *prevented*] anticipated.

67. *She came of gentle*] Hudson's emendation of "Came of a gentle".

71. *thy . . . feat*] the fortunate application of your art. For *artificial* compare *Timon of Athens*, I. i 37.

Thy sacred physic shall receive such pay
As thy desires can wish.

Mar. Sir, I will use
My utmost skill in his recovery, provided 75
That none but I and my companion maid
Be suffer'd to come near him.

Lys. Come, let us leave her;
And the gods make her prosperous!
[*Marina sings.*
Mark'd he your music?

Mar. No, nor look'd on us.

Lys. See, she will speak to him. 80

Mar. Hail, sir! my lord, lend ear.

Per. Hum! ha!

Mar. I am a maid,
My lord, that ne'er before invited eyes,
But have been gaz'd on like a comet; she speaks, 85
My lord, that, may be, hath endur'd a grief
Might equal yours, if both were justly weigh'd.
Though wayward fortune did malign my state,
My derivation was from ancestors
Who stood equivalent with mighty kings; 90
But time hath rooted out my parentage,
And to the world and awkward casualties

77, 78. *Come, . . . prosperous!*] Divided as by Steevens; prose in Qq, Ff 3, 4. 83-95. *I am . . . speak.*] Divided as by Malone; prose in Qq, Ff 3, 4.

73. *Thy sacred physic*] the means which you piously employ to effect a cure.

75. *recovery*] Walker conjectures *recure*, which Hudson adopts.

78. *Marina sings*] Steevens here quotes five stanzas from Twine's translation which are an exact copy of the Latin hexameters in the *Gesta Romanorum*.

88. *wayward*] See note on IV. iv. 10, above.

88. *malign*] treat malignantly. The verb is now used only of *speaking* evil.

92. *awkward*] See note on IV. iv. 10, above.

Bound me in servitude. [*Aside.*] I will desist;
But there is something glows upon my cheek,
And whispers in mine ear "Go not till he speak." 95

Per. My fortunes—parentage—good parentage—
To equal mine!—was it not thus? what say you?

Mar. I said, my lord, if you did know my parentage,
You would not do me violence.

Per. I do think so. Pray you, turn your eyes upon me. 100
You are like something that—What countrywoman?
Here of these shores?

Mar. No, nor of any shores;
Yet I was mortally brought forth, and am
No other than I appear.

Per. I am great with woe, and shall deliver weeping. 105
My dearest wife was like this maid, and such a one
My daughter might have been: my queen's square brows;
Her stature to an inch; as wand-like straight;
As silver-voic'd; her eyes as jewel-like,
And cas'd as richly; in pace another Juno; 110

96-99. *My . . . violence.*] As in Malone; prose in Qq, Ff 3, 4. 100-102. *I do . . . shores?*] As in Dyce; prose in Qq, Ff 3, 4. 102-131. *No, . . . open'd.*] Divided as by Malone; prose in Qq, Ff 3, 4.

94. *But . . . cheek*] but some inward prompting causes my cheek to glow with enthusiasm.

99. *You would . . . violence*] "This refers to a part of the story that seems to be made no use of in the present scene. Thus, in Twine's translation, 'Then Apollonius fell in rage, and forgetting all courtesie, etc., rose up sodainly and stroke the maiden,' etc." (Steevens). Cf. l. 125.

102. *nor . . . shores*] she having been born at sea.

103. *Yet . . . forth*] *i.e.* I am not a spirit, but of the breed of mankind. Compare below, lines 151, 152:—

"But are you flesh and blood?
Have you a working pulse? and are no fairy?"

105. *and shall . . . weeping*] and shall be brought to birth of tears. Compare line 159 below. Malone compares *Richard II.* II. ii. 62-66.

110. *And . . . richly*] Here there seems to be a blending of two ideas, that of the setting of jewels and

Who starves the ears she feeds, and makes them hungry,
The more she gives them speech. Where do you live?

Mar. Where I am but a stranger; from the deck
You may discern the place.

Per. Where were you bred?
And how achiev'd you these endowments which 115
You make more rich to owe?

Mar. If I should tell my history, it would seem
Like lies, disdain'd in the reporting.

Per. Prithee, speak;
Falseness cannot come from thee, for thou look'st
Modest as justice, and thou seem'st a palace 120
For the crown'd truth to dwell in. I'll believe thee,
And make my senses credit thy relation
To points that seem impossible; for thou look'st
Like one I lov'd indeed. What were thy friends?
Didst thou not say when I did push thee back, 125
Which was when I perceiv'd thee, that thou cam'st
From good descending?

Mar. So indeed I did.

120. *palace*] Malone; *Pallas* (in italics) Qq, Ff 3, 4.

that of their being kept in a handsome case. Compare III. ii. 99, above.

110. *in pace . . . Juno*] Compare *Aeneid*, V. 409: "*vera incessu patuit dea*".

111. *Who starves . . . hungry*] Compare *Antony and Cleopatra*, II. ii. 241-243:—

"Other women cloy
The appetite they feed: but she makes hungry
Where most she satisfies".

116. *to owe*] by owning. "Owe" = "own" is frequent in the dramatists.

118. *Like . . . reporting*] like lies that are no sooner uttered than they are treated with scorn.

121. *the crown'd truth*] Truth in all its majesty.

124. *friends*] relations. Compare *Two Gentlemen of Verona*, III. i. 106.

126. *perceiv'd*] took noticeof.

127. *descending*] lineage, descent.

Per. Report thy parentage. I think thou said'st
Thou hadst been toss'd from wrong to injury,
And that thou thought'st thy griefs might equal mine, 130
If both were open'd.

Mar. Some such thing
I said, and said no more but what my thoughts
Did warrant me was likely.

Per. Tell thy story;
If thine consider'd prove the thousandth part
Of my endurance, thou art a man, and I 135
Have suffer'd like a girl; yet thou dost look
Like Patience gazing on kings' graves, and smiling
Extremity out of act. What were thy friends?
How lost thou them? Thy name, my most kind virgin?
Recount, I do beseech thee. Come, sit by me. 140

Mar. My name is Marina.

Per. O! I am mock'd,
And thou by some incensed god sent hither
To make the world to laugh at me.

Mar. Patience, good sir,
Or here I'll cease.

131-133. *Some . . . likely.*] Divided as by Collier; prose in Qq, Ff 3, 4. 133-143. *Tell . . . me.*] Divided as by Malone; prose in Qq, Ff 3, 4. 139. *thou them? Thy name,*] Malone; *thou thy name,* Qq, Ff, 3, 4.

134-136. *If thine . . . girl*] if yours when considered prove a thousandth part as great as what I have endured, then you deserve the title of a man, and I to be called a girl for the weakness which I have shown.

137. *Like Patience . . . graves*] Compare *Twelfth Night*, II. iv. 117.

137, 138. *smiling . . . act*] "By her beauty and patient meekness disarming Calamity, and preventing her from using her uplifted sword" (Malone). For *out of act*, compare *All's Well that Ends Well*, I. ii. 30.

Per. Nay, I'll be patient.
Thou little know'st how thou dost startle me, 145
To call thyself Marina.

Mar. The name
Was given me by one that had some power;
My father, and a king.

Per. How! a king's daughter?
And call'd Marina?

Mar. You said you would believe me;
But, not to be a troubler of your peace, 150
I will end here.

Per. But are you flesh and blood?
Have you a working pulse? and are no fairy?
No motion? Well; speak on. Where were you born?
And wherefore call'd Marina?

Mar. Call'd Marina
For I was born at sea.

Per. At sea! what mother? 155

Mar. My mother was the daughter of a king;

144-149. *Nay, . . . Marina?*] Divided, substantially, as by Steevens; prose in Qq, Ff 3, 4. 149-151. *You . . . here.*] Divided as by Malone (1780); prose in Qq, Ff 3, 4. 154-159. *Call'd . . . weeping.*] Divided as by Malone; prose in Qq, Ff 3, 4.

147. *had some power*] was a man wielding authority. Walker thinks we should arrange as follows:—

"The name was given me
By one that had some power;
My father and a king";

i.e. that had some *right* to name me.

153. *No motion?*] The insertion of *No*, with a note of interrogation, is due to Steevens, who explains "no puppet dress'd up to deceive me," comparing *The Two Gentlemen of Verona*, II. i. 100: "O excellent *motion!* O exceeding puppet!" Dyce takes *Motion!* to be an exclamation by Pericles on feeling Marina's pulse. Knight adopts Mason's conjecture: "Have you a working pulse? and are *no fairy-motion?*" Collier gives:—

"Have you a working pulse? and are *no fairy*
Motion?"

Clarke believes that *no* before *fairy* is to be elliptically understood as repeated before *motion*, and Grant White that *motion* is a stage-direction which has got into the text.

Who died the minute I was born,
As my good nurse Lychorida hath oft
Deliver'd weeping.

Per. O! stop there a little.
[*Aside.*] This is the rarest dream that e'er dull sleep
Did mock sad fools withal; this cannot be.
My daughter's buried. Well; where were you bred?
I'll hear you more, to the bottom of your story,
And never interrupt you.

Mar. You scorn: believe me, 'twere best I did give o'er.

Per. I will believe you by the syllable
Of what you shall deliver. Yet, give me leave:
How came you in these parts? where were you bred?

Mar. The king my father did in Tarsus leave me,
Till cruel Cleon, with his wicked wife,
Did seek to murder me; and having woo'd
A villain to attempt it, who having drawn to do't,
A crew of pirates came and rescu'd me;

159-161. *O! stop . . . withal;*] As in Malone; two lines, the first ending *dream*, in Qq, Ff 3, 4. 161-166. *this . . . bred?*] Arranged as by Malone; prose in Qq, Ff 3, 4.

157. *Who died . . . born*] Malone inserts *very* before *minute*.

159. *Deliver'd*] stated.

165. *You scorn . . . o'er*] Apparently Marina takes the words "O! stop there a little" as expressive of incredulity (perhaps also remembering lines 151-153), and his after words, "Well; where were you bred?" as indicating that in spite of the improbability of her story, he will hear her to the end. Malone's conjecture, "*You 'll scarce* believe me," adopted by many editors, is rather a violent one. Staunton gives "You scorn *to* believe me," which Delius and Clarke receive.

166. *by the syllable*] syllable by syllable, *i.e.* to the minutest point.

172. *who having drawn*] For the nominative absolute compare *The Merchant of Venice*, IV. i. 133-135:—

"thy currish spirit
Govern'd a wolf, who, hang'd for human slaughter,
Even from the gallows did his fell soul fleet".

172. *drawn*] *sc.* his sword.

Brought me to Mitylene. But, good sir,
Whither will you have me? Why do you weep?
It may be 175
You think me an impostor; no, good faith,
I am the daughter to King Pericles,
If good King Pericles be.

Per. Ho, Helicanus!

Hel. Calls my lord? 180

Per. Thou art a grave and noble counsellor,
Most wise in general; tell me, if thou canst,
What this maid is, or what is like to be,
That thus hath made me weep?

Hel. I know not; but
Here is the regent, sir, of Mitylene, 185
Speaks nobly of her.

Lys. She never would tell
Her parentage; being demanded that,
She would sit still and weep.

Per. O Helicanus! strike me, honour'd sir;
Give me a gash, put me to present pain, 190
Lest this great sea of joys rushing upon me

174-178. *But, . . . be.*] Arranged as by Steevens; prose in Qq, Ff 3, 4. 182-184. *Most . . . weep?*] Arranged by Malone; prose in Qq 1, 2, 3; two lines, the first ending *is*, in Qq, Ff 3, 4. 184-186. *I know . . . her.*] Arranged as by Malone; prose in Qq, Ff 3, 4. 186-188. *She . . . weep.*] Arranged as by Malone; two lines, the first ending *parentage*, in Qq, Ff 3, 4. 189-193. *O . . . hither,*] As in Malone; prose in Qq, Ff 3, 4.

175. *Whither . . . me?*] to what point will you lead me? to what point are you drawing me on by your inquiries and strange behaviour?

181. *grave*] dignified.

182. *Most . . . general*] of great wisdom in most matters.

183. *or what . . . be*] or, if you do not know who she is, what we may conjecture of her.

191-193. *Lest . . . sweetness*] Malone compares *The Merchant of Venice*, III. ii. 112-115:—

"O love, be moderate; allay thy ecstasy;
In measure rein thy joy; scant this excess.
I feel too much thy blessing: make it less,
For fear I surfeit."

O'erbear the shores of my mortality,
And drown me with their sweetness. O! come hither,
Thou that begett'st him that did thee beget;
Thou that wast born at sea, buried at Tarsus, 195
And found at sea again. O Helicanus!
Down on thy knees, thank the holy gods as loud
As thunder threatens us; this is Marina.
What was thy mother's name? tell me but that,
For truth can never be confirm'd enough, 200
Though doubts did ever sleep.

Mar. First, sir, I pray, what is your title?

Per. I
Am Pericles of Tyre: but tell me now
My drown'd queen's name, as in the rest you said
Thou hast been godlike perfect, the heir of kingdoms, 205
And another like to Pericles thy father.

Mar. Is it no more to be your daughter than
To say my mother's name was Thaisa?

207-210. *Is it . . . began.*] As in Malone; prose in Qq, Ff 3, 4.

194. *that begett'st him*] you give a new birth to him.

201. *Though . . . sleep*] though all doubts were laid to rest.

202-206. *I . . . father*] Lines 202-204 are here given as in Malone; lines 205, 206, as in the old copies. In their notes at the end of the play, the Cambridge Editors record a large variety of readings and arrangements of the lines as edited or proposed by Malone, Steevens, Mason, Jackson, Singer, Collier, Dyce, and Hudson. I should like to arrange and read as follows:—

"I
Am Pericles of Tyre, the heir of kingdoms:
But tell me now, as in the rest you said
Thou hast been godlike perfect,
—and *so be*
Another *life* to Pericles thy father,—
My drown'd queen's name".

Here *life* is due to Steevens. Compare line 194, above: "Thou that begett'st him that did thee beget".

207, 208. *Is it . . . Thaisa?*] Is no more required to prove myself your daughter than to tell you the name of my mother, Thaisa?

Thaisa was my mother, who did end
The minute I began. 210

Per. Now, blessing on thee! rise; thou art my child.
Give me fresh garments! Mine own, Helicanus;
She is not dead at Tarsus, as she should have been,
By savage Cleon; she shall tell thee all;
When thou shalt kneel, and justify in knowledge 215
She is thy very princess. Who is this?

Hel. Sir, 'tis the governor of Mitylene,
Who, hearing of your melancholy state,
Did come to see you.

Per. I embrace you.
Give me my robes; I am wild in my beholding. 220
O heavens! bless my girl. But hark! what music?
Tell Helicanus, my Marina, tell him
O'er point by point, for yet he seems to doubt,
How sure you are my daughter. But what music?

Hel. My lord, I hear none. 225

Per. None!
The music of the spheres! List, my Marina.

212-219. *Give . . . see you.*] Arranged as by Malone; prose in Qq, Ff 3, 4, 219-224. *I . . . music?*] Divided as by Malone (1790); five lines, ending *robes . . . girle, . . . Marina, . . . doat . . . musicke?* in Qq, Ff 3, 4.

210. *The minute I began*] Malone compares *The Winter's Tale*, v. iii. 44-46:—

"Lady,
Dear queen, *that ended when I but began*,
Give me that hand of yours to kiss".

212. *Give . . . garments*] In the Dumb-show in IV. iv. Pericles "puts on sackcloth," which, like his "unscissard hair," he may be supposed to retain.

213. *as . . . been*] as, according to the story told us, she should have been.

215, 216. *When thou . . . princess*] and you shall then kneel and be able to assure yourself beyond all doubt that she is indeed your princess.

220. *I am . . . beholding*] my amazement is such that I can scarce believe what I see.

224. *How sure*] how certainly.

227. *The music . . . spheres*] the music made by the heavenly spheres in their revolution. According to the Ptolemaic system of astronomy, round

Lys. It is not good to cross him; give him way.
Per. Rarest sounds! Do you not hear?
Lys. My lord, I hear.
Per. Most heavenly music! [*Music.* 230
It nips me unto list'ning, and thick slumber
Hangs upon mine eyes; let me rest. [*Sleeps.*
Lys. A pillow for his head.
So, leave him all. Well, my companion friends,
If this but answer to my just belief, 235
I'll well remember you. [*Exeunt all but Pericles.*

DIANA *appears to* PERICLES *as in a vision.*

Dia. My temple stands in Ephesus; hie thee thither,
And do upon mine altar sacrifice.

230. *Music*] In the text before *My lord* Qq, Ff 3, 4. 233, 234. *A pillow . . . all.*] Divided as by Steevens; one line in Qq, Ff 3, 4. 234-236. *Well, . . . you.*] Divided as by Steevens; prose in Qq, Ff 3, 4.

about the earth, which was the centre of the system, were nine hollow spheres, containing the seven planets, the fixed stars or firmament, and the Primum Mobile, the last of which whirled the others round the earth in twenty-four hours. Compare *Twelfth Night*, III. i. 121; *The Merchant of Venice*, V. i. 60-62.

230. *Music*] "Mr. Dyce first suggested that 'Music' should be printed as a stage-direction, and in this he has been followed by Mr. Staunton, Mr. Grant White, Dr. Delius, and, though with some hesitation, by ourselves in the Globe edition. No music is mentioned in Wilkins's novel, and any music of earth would be likely to jar with that 'music of the spheres' which was already lulling Pericles to sleep. Perhaps the passage might be arranged thus:—

'*Lys.* Music, my lord?
Per. I hear most heavenly music'" (The Cambridge Editors).

231. *nips*] Collier conjectures *raps* (*i.e. rapts*). Possibly *pins*.

233-236. *A pillow . . . you*] Malone would give this speech to Marina. "But," observes Clarke, "though there is plausibility in the suggestion, we think the whole tone of the speech shows it rather to pertain to Lysimachus. There is the tone of command and direction more suitable to the Governor of Mytilene than to the young girl Marina, princess though she be; and there is the unassured conviction implied in the line, '*If* this but answer to my just belief,' which rather befits the admirer of Marina than Marina herself, who is thoroughly aware that she is none other than Pericles' own daughter." Moreover, Marina would hardly address Lysimachus and the rest as "my companion friends".

Diana . . . vision] *Stage-direction.* First inserted by the Cambridge Editors in the Globe edition. The older editors here mark a fresh

There, when my maiden priests are met together,
Before the people all, 240
Reveal how thou at sea didst lose thy wife;
To mourn thy crosses, with thy daughter's, call
And give them repetition to the life.
Or perform my bidding, or thou liv'st in woe;
Do it, and happy; by my silver bow! 245
Awake, and tell thy dream! [*Disappears.*

Per. Celestial Dian, goddess argentine,
I will obey thee! Helicanus!

Re-enter LYSIMACHUS, HELICANUS, *and* MARINA.

Hel. Sir?

Per. My purpose was for Tarsus, there to strike
The inhospitable Cleon; but I am 250
For other service first; toward Ephesus
Turn our blown sails: eftsoons I'll tell thee why.

237-246. *My . . . dream!*] Divided, substantially, as by Rowe; *My . . . Ephesus*, as one line, the rest prose, in Qq, Ff 3, 4. 249-255. *My . . . need?*] Divided as by Malone; *My . . . sails* as three lines, the rest prose, in Qq, Ff 3, 4.

scene; Dyce was the first to continue the scene to line 261. "Fleay says that he regards this little episode of Diana as no more Shakespeare's work than the vision in *Cymbeline;* and we are inclined to agree with him" (Rolfe), as most critics will probably do.

239. *my maiden priests*] the vestal virgins.

242. *call*] loudly give voice.

243. *And give . . . life*] and recount them in full detail.

244. *Or*] Malone ejects this word, but it is perhaps hardly worth while to regulate the metre of such a passage.

245. *and happy*] *sc.* and you will live happy.

245. *by . . . bow*] I swear by, etc.

247. *argentine*] silvery, silver-shining.

252. *blown*] inflated, swollen by the winds.

252. *eftsoons*] by-and-by; "eft," adverb, again, moreover, afterwards and "soon," the *s* being added by analogy with adverbs from genitive cases, as "whiles," "twice" (twies), etc. The word occurs frequently in Twine's novel. Compare Ford, *The Lady's Trial*, iv. 1: "*eftsoon* began to speak".

Shall we refresh us, sir, upon your shore,
And give you gold for such provision
As our intents will need? 255

Lys. Sir,
With all my heart; and when you come ashore,
I have another suit.

Per. You shall prevail,
Were it to woo my daughter; for it seems
You have been noble towards her.

Lys. Sir, lend your arm. 260

Per. Come, my Marina. [*Exeunt.*

SCENE II.—*Before the Temple of Diana at Ephesus.*

Enter GOWER.

Now our sands are almost run;
More a little, and then dumb.
This, my last boon, give me,
For such kindness must relieve me,
That you amply will suppose 5
What pageantry, what feats, what shows,
What minstrelsy, and pretty din,
The regent made in Mitylene

258-260. *You . . . her.*] As by Malone; prose in Qq, Ff 3, 4.

260. *lend your arm*] *i.e.* let me help you by your taking my arm (if the arrangement is sound); but I feel persuaded that the speech should be continued to Pericles to the end of the scene.

Scene II.

3. *This . . . me*] For *my* Malone gives *as my*, conjectured by Steevens, who also suggested *then, as my*. For *give* Dyce conjectured "*deign to* give"; Staunton, "*freely* give"; while Hudson edits "*pray you*, give".

6. *feats*] Walker proposed *feasts*.

To greet the king. So he thriv'd,
That he is promis'd to be wiv'd 10
To fair Marina; but in no wise
Till he had done his sacrifice,
As Dian bade: whereto being bound,
The interim, pray you, all confound.
In feather'd briefness sails are fill'd, 15
And wishes fall out as they're will'd.
At Ephesus, the temple see,
Our king and all his company.
That he can hither come so soon,
Is by your fancy's thankful doom. [*Exit.* 20

SCENE III. — *The Temple of Diana at Ephesus; Thaisa standing near the altar, as high priestess; a number of Virgins on each side; Cerimon and other Inhabitants of Ephesus attending.*

Enter PERICLES, *with his Train;* LYSIMACHUS, HELICANUS, MARINA, *and a Lady.*

Per. Hail, Dian! to perform thy just command,
I here confess myself the King of Tyre;
Who, frighted from my country, did wed
At Pentapolis the fair Thaisa.
At sea in childbed died she, but brought forth 5

3-13. *Who, . . . daughter.*] Divided, except lines 10, 11, as by Rowe; prose in Qq, Ff 3, 4. 8. *whom*] Malone; *who* Qq, Ff 3, 4.

12. *he*] *sc.* Pericles.

14. *confound*] crush together, condense in your thoughts.

15. *In . . . briefness*] with winged speed. For *briefness*, compare *King Lear*, II. i. 20.

20. *Is by . . . doom*] is due to the grateful allowance of your imagination. For *doom* Steevens gives *boon*.

Scene III.

3. *country*] a trisyllable here.

4. *At . . . Thaisa*] Malone would transpose *At Pentapolis* to the end of the line.

A maid-child call'd Marina; who, O goddess!
Wears yet thy silver livery. She at Tarsus
Was nurs'd with Cleon, whom at fourteen years
He sought to murder; but her better stars
Brought her to Mitylene, 'gainst whose shore 10
Riding, her fortunes brought the maid aboard us,
Where, by her own most clear remembrance, she
Made known herself my daughter.

Thai. Voice and favour!
You are, you are—O royal Pericles! [*Faints.*

Per. What means the nun? she dies; help, gentlemen! 15

Cer. Noble sir,
If you have told Diana's altar true,
This is your wife.

Per. Reverend appearer, no:
I threw her overboard with these very arms.

Cer. Upon this coast, I warrant you.

Per. 'Tis most certain. 20

Cer. Look to the lady. O! she's but o'erjoy'd.
Early in blust'ring morn this lady was
Thrown on this shore. I oped the coffin,
Found there rich jewels; recover'd her, and placed her
Here in Diana's temple.

16-18. *Noble . . . wife.*] Divided as by Malone; prose in Qq, Ff 3, 4. 18-19. *Reverend . . . arms.*] Divided as by Malone; prose in Qq, Ff 3, 4. 21-25. *Look . . . temple.*] Divided as by Malone (1790); *Looke . . . overjoyde* as one line, the rest prose in Qq, Ff 3, 4. 23. *on*] Malone (1780); *upon* Qq, Ff 3, 4.

7. *thy silver livery*] the white robe of chastity.

8. *with Cleon*] by Cleon, or in Cleon's house.

11. *Riding*] as we rode at anchor.

15. *nun*] Collier's correction of *mum*. Grant White quotes two passages from Wilkins's novel in which Thaisa is spoken of as a nun.

22. *in*] Malone conjectures *one*. For *blust'ring* compare *The Winter's Tale*, III. iii. 4.

Per. May we see them? 25

Cer. Great sir, they shall be brought you to my house,
Whither I invite you. Look! Thaisa is
Recovered.

Thai. O! let me look.
If he be none of mine, my sanctity
Will to my sense bend no licentious ear, 30
But curb it, spite of seeing. O! my lord,
Are you not Pericles? Like him you speak,
Like him you are. Did you not name a tempest,
A birth, and death?

Per. The voice of dead Thaisa!

Thai. That Thaisa am I, supposed dead 35
And drown'd.

Per. Immortal Dian!

Thai. Now I know you better.
When we with tears parted Pentapolis,
The king my father gave you such a ring.
[*Shows a ring.*

Per. This, this: no more, you gods! your present kindness 40
Makes my past miseries sports: you shall do well,
That on the touching of her lips I may

26-34. *Great . . . death?*] Divided as by Malone; prose in Qq, Ff 3, 4.
35, 36. *That . . . drown'd.*] Divided as by Malone; one line in Qq, Ff 3, 4.
40-44. *This, . . . arms.*] Divided as by Malone; prose in Qq, Ff 3, 4.

29, 30. *my sanctity . . . ear*] my professed holiness will give no encouragement to any impure thought.

30. *sense*] sensual inclination.

31. *spite of seeing*] even though to see him prompts me to love him.

37. *Now . . . better*] now I am more fully convinced that I am right in my belief.

38. *parted*] departed from. Compare *Richard II.* III. i. 3: "Since presently your souls must part your bodies"; but I know of no instance in which the verb is so used of a *place*.

41. *you . . . well*] I cannot ask any greater happiness from you (the gods) than that, etc.

Melt and no more be seen. O! come, be buried
A second time within these arms.

Mar. My heart
Leaps to be gone into my mother's bosom. 45
[*Kneels to Thaisa.*

Per. Look! who kneels here. Flesh of thy flesh, Thaisa;
Thy burden at the sea, and call'd Marina
For she was yielded there.

Thai. Bless'd, and mine own!

Hel. Hail, madam, and my queen!

Thai. I know you not.

Per. You have heard me say, when I did fly from Tyre, 50
I left behind an ancient substitute;
Can you remember what I call'd the man?
I have nam'd him oft.

Thai. 'Twas Helicanus then.

Per. Still confirmation!
Embrace him, dear Thaisa; this is he. 55
Now do I long to hear how you were found,
How possibly preserv'd, and who to thank,
Besides the gods, for this great miracle.

Thai. Lord Cerimon, my lord; this man,
Through whom the gods have shown their power; that can 60
From first to last resolve you.

46-58. *Look! . . . miracle.*] Divided as by Rowe; prose Qq, Ff 3, 4.
59-64. *Lord . . . re-lives?*] Divided as by Steevens; prose in Qq, Ff 3, 4.

43, 44. *be buried . . . arms*] Compare *The Winter's Tale*, IV. iv. 131, 132:—
"Not like a corse; or if, not to be *buried*
But quick and *in my arms*".

48. *For*] because.

48. *yielded*] delivered, brought into the world.

57. *who*] Malone gives *whom*, but the uninflected relative is frequent.

59. *this man*] Dyce edits Walker's conjecture, "this *is the* man".

Per. Reverend sir,
The gods can have no mortal officer
More like a god than you. Will you deliver
How this dead queen re-lives?

Cer. I will, my lord:
Beseech you, first go with me to my house, 65
Where shall be shown you all was found with her;
How she came placed here in the temple;
No needful thing omitted.

Per. Pure Dian! bless thee for thy vision; I
Will offer night-oblations to thee. Thaisa, 70
This prince, the fair-betrothed of your daughter,
Shall marry her at Pentapolis. And now
This ornament
Makes me look dismal will I clip to form;
And what this fourteen years no razor touch'd, 75
To grace thy marriage-day I'll beautify.

Thai. Lord Cerimon hath letters of good credit, sir,
My father's dead.

Per. Heavens make a star of him! Yet there, my queen,
We'll celebrate their nuptials, and ourselves 80

64-68. *I will, . . . omitted.*] Divided as by Malone; prose in Qq, Ff 3, 4.
69-78. *Pure . . . dead.*] Arranged as by Dyce; prose in Qq, Ff 3, 4.
79-82. *Heavens . . . reign.*] Verse first in Rowe; prose in Qq, Ff 3, 4.

62. *mortal officer*] human agent of their wills.

63. *deliver*] explain.

67. *How she . . . temple*] Compare the situation in *The Comedy of Errors*, v. i., where Æmilia, the lost wife of Ægeon, appears as the abbess of the priory.

71. *the fair-betrothed*] he to whom with justice I have affianced our daughter.

73. *This ornament*] this hair and beard which should be an ornament. Compare *Much Ado About Nothing*, III. ii. 46: "the barber's man hath been seen with him, and the old *ornament* of his cheek hath already stuff'd tennis balls".

74. *Makes*] which makes.

79. *make . . . him!*] place him among the stars! Compare *Romeo and Juliet*, III. ii. 22.

Will in that kingdom spend our following days;
Our son and daughter shall in Tyrus reign.
Lord Cerimon, we do our longing stay
To hear the rest untold. Sir, lead's the way.

[*Exeunt.*

Enter GOWER.

In Antiochus and his daughter you have heard 85
Of monstrous lust the due and just reward:
In Pericles, his queen, and daughter, seen,
Although assail'd with fortune fierce and keen,
Virtue preserv'd from fell destruction's blast,
Led on by heaven, and crown'd with joy at last. 90
In Helicanus may you well descry
A figure of truth, of faith, of loyalty.
In reverend Cerimon there well appears
The worth that learned charity aye wears.
For wicked Cleon and his wife, when fame 95
Had spread their cursed deed, and honour'd name
Of Pericles, to rage the city turn,
That him and his they in his palace burn:
The gods for murder seemed so content
To punish them; although not done, but meant. 100
So on your patience evermore attending,
New joy wait on you! Here our play has ending.

[*Exit.*

83, 84. *we do . . . untold*] we will delay for a while our longing to hear the rest that is to be told.

95. *fame*] report.

99. *The gods . . . content*] it seemed thus to be the good pleasure of the gods to inflict punishment on them for a crime intended, though not committed. Malone supplies *them* after *punish* for the sake of the metre. Hudson edits an anonymous conjecture, *crime*, which gives a construction.

PRINTED IN GREAT BRITAIN AT
THE UNIVERSITY PRESS, ABERDEEN

KT-566-942